



Sara Evans Makes Highly Anticipated Bow On RCA

PAGE 25

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Righteous Babe An Indie Success Story Ani DiFranco's Label Rises Up From The Grass Roots

■ BY MARILYN A. GILLEN

NEW YORK—It's been seven years since Ani DiFranco first put her powerfully frank lyrical truths and muscular acoustic strumming onto tape as a 20-year-old with a second-hand guitar and a first-rate talent, and founded her own label, the aptly named Righteous Babe, to release them. She has since sold some 750,000 copies of her nine solo albums.

That's about what a major-label act like Metallica can sell in its first week in stores. But have no doubt: DiFranco's is a music-industry success story, one tinged with shades of the fable of the tortoise and the hare. (DiFranco's *entire catalog* continues to gain sales steam with every passing week, while every new release by her easily doubles the initial pace of its predecessor.) Through tireless touring and wildfire word-of-mouth, DiFranco and

Righteous Babe have done nothing less than set the grass roots ablaze, and in the process they have shed new light on just what a fiercely indie label can



DI FRANCO

accomplish, albeit one with an equally fierce talent to sell.

Consider that, after a year in which major labels have been hammered by return rates of up to 40%, Righteous

Babe is seeing some 6%-8% of its entire catalog come back. While labels big and small are elbowing one another to get CDs onto shelves, Righteous Babe is still struggling to keep up with demand from a growing web of retailers, some of whom have already begun compiling waiting lists for her keenly anticipated live double album, "Living In Clip," which drops stateside April 22 in the label's biggest rollout yet: 80,000-100,000 copies shipped.

Pink slips are darkening moods at global music giants, but Righteous Babe is in the black and adding bodies to its Buffalo, N.Y., staff, which now numbers 12. It has signed

(Continued on page 74)

Alliance Seeking A Cash Infusion

■ BY ED CHRISTMAN

NEW YORK—Alliance Entertainment Corp., which reported much

ALLIANCE ENTERTAINMENT CORP.

larger than expected year-end losses, is once again involved in discussions to bring \$100 million-\$125 million in new equity into the company, which would be used to restructure its balance sheet, sources say.

At a conference call with analysts March 31, the day the company reported a year-end loss of \$148.7 million, Alliance said it was in discussions with a third party to

(Continued on page 77)

Stars Align For Gavin Bryars' Point Set

■ BY BRADLEY BAMBARGER

NEW YORK—Point Music's third release from Gavin Bryars stands the best chance yet of heightening the very contemporary English composer's international profile, given the album's starry lineup and the label's enhanced status in the newly christened Philips Music Group.

Due April 15, "Farewell To Philology" (Continued on page 77)

CLASSICAL MUSIC
BILLBOARD'S SPRING SPOTLIGHT

SEE PAGE 31

McCartney 'Falls In' With Ringo, Miller On New Set

Sir Paul Lets Loose On Capitol's 'Flaming Pie' Set

■ BY THOM DUFFY

'Pie' Heats Up With Film, TV, Radio Exposure

■ BY THOM DUFFY

SUSSEX, England—"I've really started to say to myself," muses Paul McCartney, sitting in his recording studio overlooking the English Channel, "look, what's it been worth to do all that Beatles career, earn all this money, get all that fame, if at some point I don't go. That was great, now I can have a good time."

Lately, McCartney's been doing just that: bringing a spark of spontaneity and (Continued on page 70)



MCCARTNEY

BILLBOARD EXCLUSIVE

LONDON—Paul McCartney's new solo album, "Flaming Pie," will benefit from high-profile exposure on radio and television, despite McCartney's decision to step back from extensive personal promotion efforts on this record. In addition, the producers of "Father's Day," an upcoming film starring Robin Williams and Billy Crystal, have sought to include two songs from "Flaming Pie" in the movie, which (Continued on page 70)



Mexico's new Federal Copyright Law, enacted March 24, is causing alarm among executives in the U.S. recording and publishing industries.

Jay Berman, chairman/CEO of the Recording Industry Assn. of America (RIAA), says the new law "was designed in the minds of the Mexicans to be the most modern copyright law."

But Berman says the new bill was an "unfortunately drafted" piece of legislation containing amendments to the penal code that do not clearly state if (Continued on page 44)

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PAGE 16

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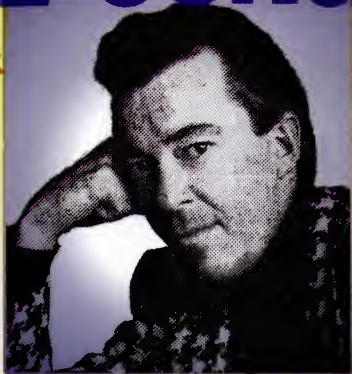
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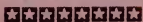
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HBO To Launch Rock Series

Warner To Co-Produce Weekly 'Reverb'

■ BY BRETT ATWOOD

LOS ANGELES—HBO is making its first entry into original music series programming with "Reverb," a weekly show that features uncensored performances and interviews with developing major and independent-label rock acts.

The commercial-free program, which is being co-produced with sister company Warner Music Group, is scheduled to air Sundays at 11 p.m.

in the Eastern time zone on HBO2, the second feed of the pay programmer's multichannel service.

Eels, Pavement, and Poe are slated for the debut episode, which airs April 13. Future shows will feature *Archers Of Loaf*, Cibo Matto, Failure, Fountains Of Wayne, Eva Haze, Gigolo Auntie, Bill Janovitz, Lemonheads, Letters To Cleo, Melvins, Morphine, Rob Mould, Roadhead Jerk, the Rev. Horton Heat.

(Continued on page 84)

'VH1 Honors' Seeks To Save The Music

■ BY BRETT ATWOOD

LOS ANGELES—VH1 is partnering with local cable systems and public schools for the establishment of the nonprofit fund Save the Music, which supports the advancement of music education through the purchase and donation of musical instruments to public school systems.

The charity will be formally introduced at the fourth annual "VH1 Honors" event, to be held April 10 at the Universal Amphitheatre in L.A. The show, set to air April 11 at 9 p.m., will feature live performances by 4, Stevie Wonder, Sheryl Crow, Colbie Dayle, Steve Winwood, James Taylor, and the Wallflowers.

"VH1 Honors" will also contain a taped message from President Bill Clinton who will stress the importance of supporting music education in schools.

"The perception in past administrations has been that music instruction is among the perks of education that can be cut," says VH1 president John Sykes. "The smart lobbyists were able to focus on the more abstract arts programs to get funding cuts on all the arts. But music education is not a luxury. It doesn't matter whether or not you are liberal, conservative, Democrat, or Republican. This is bipartisan message to invest in the future of our children."

The music channel will encourage (Continued on page 85)

CMA Campaign Tells Madison Ave.: 'America's Sold On Country'

■ BY TERRY HORAK

NEW YORK—The Country Music Association (CMA) is going direct to Madison Avenue and corporate America in an effort to attract advertisers and sponsors to the world of country music.

The CMA has launched a series of regional presentations designed to educate ad agency and corporate marketing executives about the buying power of the country music fan base and the added value of connecting brands to country music acts.

"It's good for our business, and it's good for the people we're pitching to,

MUNCH—Germany's leading concert promoter, Marcel Avram, was arrested April 2 and detained on charges of tax evasion.

Avram's Munich-based company, Mama Concerts & Rau, is promoting Michael Jackson's 1997 European tour, which opens May 31 in Germany and also takes in the U.K., France, and Holland. Avram promoted the singer's first solo concerts in Europe in 1988, as well as his Dangerous world tour five years later. Aside from Jackson,

Shand Bows Eagle Rock New Company Backed By BMG

■ BY JEFF CLARK-MEADS

LONDON—Castle Communications founder Terry Shand is returning to the music industry with a new BMG-backed company, Eagle Rock Entertainment.

Shand left Castle at the end of last year (Billboard, Nov. 30) over reported disagreements with A&T Teller, head of the purchase/Entertainment group, who bought Castle in 1994.

Before the alliance, Castle was a strongly independent-minded company that, in a 14-year history, had grown

to a level where annual revenues were an estimated \$65 million in 1996. The company tried to achieve that level but was broadly replicated at Eagle Rock.

An Eagle Rock statement says that the new company will sign artists for new, full-price recordings, that there will be "an aggressive focus on acquisition and exploitation strategy with plans for mid-price and budget titles," and that "Eagle will also create and produce television and video programs of major music events for worldwide distribution."

Shand says the major difference between Castle and Eagle Rock is the 14 years of experience he has accumulated in the interim and the level of funding available. "I started Castle with [\$120,000]," Shand says. "Now we have a hundred times more money."

BMG Entertainment and Ireland has taken a "significant minority stake in the venture," with Shand and his fellow directors holding the remaining equity. Those directors include his former Castle colleague Geoff Kempth, though Shand's longstanding associates Jon Beecher and Dougie Dudgeon, who also departed Castle last year, are not involved, Shand says.

The liaison with BMG means that Eagle Rock's first source for catalog (Continued on page 85)



Marlet Magic. Epic Records Group chairman David R. Glew, center, will receive the T.J. Marlet Foundation's Humanitarian of the Year Award May 8 in New York. The gala event will be hosted by Gloria Estefan and feature a performance by Celine Dion. Marlet Corp. will present the award, and Ophelia Lauper will sing the national anthem. The T.J. Marlet Foundation has raised nearly \$100 million for leukemia, cancer, and AIDS research since its inception in 1975. Pictured, from left, are Dr. James F. Holland, scientific director; T.J. Marlet Foundation; Tony Marlet, chairman; T.J. Marlet Foundation; Glew, Frances W. Preston, president; T.J. Marlet Foundation; and Thomas D. Motzola, president/COO, Sony Music Entertainment.

Concert Promoter Arrested German Faces Tax Evasion Charges

Mama Concerts' clients have included Rod Stewart, Tina Turner, Whitley Houston, Frank Sinatra, Pink McCartney, Eric Clapton, Pink Floyd, Michael Bolton, and Bruce Springsteen.

In a prepared statement, the company said, "Marcel Avram will continue to devote all his powers to proving that the charges are without foundation and to maintaining Mama Concerts & Rau as his life's work."

The statement added, "Mama Concerts & Rau's business operations will continue as usual with all concerts to take place as scheduled."

Avram's arrest follows a three-year investigation by German tax authorities, who confirmed his detention but would not comment further. Mama Concerts sources indicate that the allegations relate to foreign companies and artists for whom concerts were arranged. In the past two years, the firm has been active in East European markets.

Mama Concerts & Rau promotes approximately 1,000 concerts annually, and Bucharest-born Avram has been in the music business for the past quarter century. Among other honors, he has been awarded the Order of Merit of the Federal Republic of Germany.

In March, another top German concert impresario, Matthias Hoffman, was briefly detained on tax matters. WOLFGANG SPAHR

(Continued on page 15)

French Revive Value-Added Tax Controversy

■ BY REMI BOUTON

PARIS—The European record industry's most entrenched problem is back on the political agenda.

However, the issue—the rate of value-added tax (VAT) on music—is shrouded in as much confusion and conflicting priorities.

The core of the issue, though, remains clear. The European Union's record industry has long argued against what it sees as the unjust treatment of music. Labels contend that it is unfair that books and magazines are classified by the European Union as cultural goods and therefore have low or no VAT, whereas music is not considered a cultural good and consequently has VAT levied on it at up to 20.6% of retail price.

In practical terms, this means that, in the U.K., for example, no VAT is paid on pornographic magazines, while consumers have to pay a 20% levy for Beethoven symphonies.

The French industry, often seen as the standard-bearer in the pan-European VAT fight, is now being bolstered by the issue's reform, thanks to French President Jacques Chirac.

Chirac said during his election (Continued on page 86)

Gaylord Buys Blanton/Harrell, Launches FVE

■ BY DEBORAH EVANS PRICE

NASHVILLE—Gaylord Entertainment Co. has purchased Nashville-based management firm Blanton/Harrell Entertainment for an undisclosed sum and is launching a new division, Family Values Entertainment. Michael Blanton and Dan Harrell will serve as co-presidents of the new venture.

Blanton/Harrell Entertainment manages the careers of Amy Grant, Michael W. Smith, Gary Chapman, author Frank Peretti, and recent Grammy-winner Wayne Kirkpatrick, a co-writer on the Eric Clapton hit "Change The World."

The new division will encompass Blanton/Harrell Entertainment; Z Music Television, the company's Christian video network, which will (Continued on page 85)

Record Bust May Curb Bootleg Biz Worldwide

■ BY BILL HOLLAND

WASHINGTON, D.C.—A bust that netted 800,000 bootleg CDs and resulted in the indictments of 13 people is expected to disrupt the global bootleg industry, according to the RIAA's International Association of America (RIAA).

A massive sting operation March 27 snared several alleged international bootleg kingpins in the biggest bootleg bust in the history of the RIAA.

According to the RIAA, the individuals, who operate in the U.S. and 12 other countries, were indicted on charges of conspiracy to sell tax-free (Continued on page 78)

At Irish Confab, U.S. Faulted On Royalties Issue

■ BY KEN STEWART

DUBLIN—In being accused of failing to honor international copyright conventions by waiving performance-royalty payments for music used in bars and stores.

The so-called Aiken Exemption decided by the U.S. Supreme Court allows limited nonpayment of royalties in the broadcasting of music in a retail bar or store. The exemption is a copyright lawyer Damian Collins, that exemption contravenes the Berne Convention treaty.

Collins, speaking at the "Copyright And Related Rights In The 21st Century" conference here March 22, argued, "It's a provision which effectively exempts from copyright protection the use of music in a large number of retail premises, such as bars, restaurants, shops, and so forth."

"It means that if Irish music is [used] in an Irish pub in New York or San Francisco, contends Irish holders in Ireland cannot collect any royalties."

Collins asked U.S. Patent and Trademark Office attorney Jeff Kushan if he would support the Irish position under the 1996 U.S. Copyright Act to the Berne treaty's standards, "which," Collins said, "you are probably obliged to do under the TRIPS [Trade Related Intellectual Property Rights] agreement."


Collins added, "As far as I can understand, [there seems to be] a tendency to the opposite direction, because at the moment we are not (Continued on page 84)



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V.P. Records' Hall Bends Voice To Reggae Groove

■ BY ELENA QUIMANO

NEW YORK—Singer Pam Hall's third album, "Magic," released March 25 on V.P. Records, bends her pliant, husky alto to the broad range of styles accommodated by the elusive reggae groove.

As is typical for a Jamaican female vocalist, Hall's career has been devoted mostly to "sweetening"—providing harmonies and counterpoints for male artists. But starting with her first single release, "You Should Never Do That" (a mid-'70s duet with singer Tings Tings), Hall has worked with the best.

In recordings, she's backed everyone from Dennis Brown, Peter Tosh, Jimmy Cliff, and Bunny Wailer to the Fugees, in their recent revival of Bob Marley's "No Woman No Cry." And from time to time, Hall has slipped back on wax, for others as well as for her own recordings.

In performance, Hall is equally distinguished, having worked with Toots & the Maytals and Ziggy Marley & the Melody Makers and filled in for Judy Mowatt of the I-Threes. But, also typical for a woman reggae artist, Hall's solo stage career has not been as active as it should have been.

"In terms of getting shows, it's rough, because most of them feature only men," says Hall, whose sister Audrey and brother (under the moniker Size II) are highly-regarded singers in the Jamaican industry. "But in general, I get tremendous respect from the musicians and producers and everyone I work with. And my partner in crime, [producer/manager] Errol Wilson, is very supportive and creative. I can be kind

of passive sometimes, and he says, 'Go and do it, show you can do it.'"

Hall recorded "Perfidia," her first solo album, in 1987. It was followed by 1993's "Missing You Baby." "Magic," which Hall co-produced with Wilson, was first released in 1996 in Japan, where she is an established reggae superstar.

"The album's theme is love," says Hall, "because it is very vital—to the world and between man and woman." She adds, only half-joking, "If you had more peace between men and women, crime would drop dramatically."

That unifying concept ties together "Magic's" grab bag of original Hall tunes past and present and her reggae treatments of R&B, gospel, pop, and reggae classics. Hall's soaring version of Candy Statton's "Young Heart Run Free" is a fitting opener that gives way to an original, "Lonely Days," released as two singles in Jamaica in approximately two years, one in combination with DJ [reggae rapper] General Degree, the other with another mic rocker, Nardo Rank.

Another Hall standard played to this day and freshened up for the album, "I Was Born A Woman," was written by Lenny Littlewhite for his 1979 movie "Children Of Babylon," featuring Jamaican singing legend Bob Andy. Among other reggae covers are Bill Withers' "Lean On Me" ("an old favorite of mine," says Hall) and the Carpenters' "I Know I Need To Be In Love"—both of which were suggested by Hall's Japanese distributors, Teichiku and ZAT.

Although the title track features Hall's singing, in other single versions of the tune Hall switches guitars and DJs (reggae raps). "In one of the firsts to go onstage and sing and DJ," she notes.

The stand-out exception to "Magic's" reggae rule is Hall's anti-

(Continued on page 15)

Chesney, Morrison Find New Audiences

Artists' Popularity Grows Beyond Home Regions

BNA's Chesney Ready To Break Out Of Pack

■ BY DOUG REECE

LOS ANGELES—BNA recording artist Kenny Chesney's career to date has been characterized as a "slow-burning fuse on its way to a big explosion."

That explosion, the climax of a three-year haul in the lower half of The Billboard 200, was finally realized when his latest album, "Me And You," reached No. 89 on The Billboard 200 for the week ending April 5, making Chesney a Heatseeker Impact artist.

This issue, the album climbs to No. 85 and has sold more than 270,000 units since its June 1996 release, according to SoundScan.

The artist's career, which began with the mediocre performance of his 1994 Capricorn debut, "In My Wildest Dreams," took a turn for the better when RCA's BNA label released "All I

Need To Know" in 1995.

That album spawned two top 10 hits on the Hot Country Singles & Tracks chart with the title track and "Fall In Love" and resulted in album sales of more than 500,000 copies, according to SoundScan.

"I'm really glad it's developed the way it has," says Chesney. "We've been taking these steps every time we go out with a new album, and that's a very cool



CHESNEY



MORRISON

'The Mack' Returns To U.S. With Atlantic Bow

■ BY DOUG REECE

LOS ANGELES—The U.S. success of "Return Of The Mack," the Atlantic Records debut by Mark Morrison, represents a triumphant homecoming of sorts for the U.K.-based R&B artist.

Morrison, who grew up in Leicester, England, spent his high school years in West Palm Beach, Fla., before heading back to the U.K. in 1993.

It was there that the artist graduated to stardom, scoring five top 10 singles from "Return Of The Mack," which was released in the U.K. on Eternal (Billboard, Dec. 21, 1996).

(Continued on page 81)

way to go about it. Looking back, I can see that I learned something at every level that carried me into the next one."

RCA VP of sales (U.S.) Ron Howie

(Continued on page 15)

Europe Embraces Garfunkel's Hybrid Debut

■ BY PAUL SEXTON

LONDON—In the words of one of his solo songs, and to considerable commercial effect, Art Garfunkel has become a "Traveling Boy."

The veteran singer, whose career has been relatively low-key in recent years, has made a surprise international comeback, at least thanks to "The Very Best Of Art-Garfunkel—Across America," the first-ever live album in his 27-year solo career.

At press time, the 17-track recording, made last April at his Ellis Island, N.Y., shows, was close to gold status (100,000 units) in the U.S. It has also charted in Germany, the Netherlands, and Spain, inspiring a 36-date European tour, beginning March 28 in Denmark, at venues with an average 2,000-

person capacity.

"My central creative activity these days is live concerts," says Garfunkel. "I love refining my show, getting the band to groove as much as possible. So being the leader of a band doing shows all around Europe is a dream."



GARFUNKEL

The record title refers to his spare-time, 12-year solo walk across the U.S. (something he might try next in Europe, he says), while the album includes both highlights of his individual career and his first solo recordings of several landmark Simon & Garfunkel songs.

"Sometimes I think you get points

when you travel far," says Garfunkel of his current overseas success. "If I were to go to New Zealand, I might get a particularly large [audience], because if you came so far to reach them, you're appreciated more for it."

The album and the artist will soon be coming home, however, when the set becomes the first U.S. release (on May 27) for Hybrid Recordings, a division of the Metropolitan Entertainment Group. Garfunkel is a client of the group's management company, and the television division of Metropolitan was co-producer with the Disney Channel and NHK in Japan of the TV special made from the Ellis Island shows.

Hybrid Recordings CEO/Metropolitan senior VP Michael Leon says, "The plan was to have a successful TV spe-

(Continued on page 83)

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Artists & Music

Blige 'Shares Her World' On MCA Album

New Attitude, And Producers, Mark Artist's 4th Set

■ BY SHAWNEE SMITH

NEW YORK—With Mary J. Blige's first album, "Share My World," slated for an April 22 release, the MCA recording artist just recently found the courage to listen to her first set, "What's The 411?," which debuted in 1992 and sold more than 1 million units, according to SoundScan.

"It took me [a while] to sit down and listen to the '411' album, because I didn't like what was going on personally when I recorded it," says Blige. "I was at that point where I didn't want to hear myself sing or even talk on the answering machine. I didn't like my life."

But now, with Blige having recently shed all the negative personal and professional influences in her life—she's single, hangs out only with her sister, Latonya, and has hired new managers, Steve Lucas and Steve Stratus—"Share My World" marks her personal and musical rebirth.

"I'm loving myself right now," she says. "I'm important to me now, so I don't have no time to be trying to please [people] with some hard rock bullshit."

Dubbed the "Queen of Hip-Hop Soul" for her heavily sampled tracks and street-inspired fashion, Blige has revealed a softer side as a result of her new outlook. Instead of the hasbelle caps and combat boots she popularized, she now showcases Blige in high-fashion hats, dresses, and furs.

On her new album, too, Blige has traded in the hardcore sounds of Sean "Puffy" Combs, who produced the bulk of the new sets, for the smooth production talents of Jimmy Jam and Terry Lewis. Kenneth "Babyface" Edmonds, James Mtume, Rodney Jerkins, and Trackmasters.

The new collaborations have given Blige room to experiment lyrically and musically, resulting in songs now absent of the desperate longing for love and happiness found on previous sets. The album also includes a duet with R&B singer R. Kelly, "It's On."

"From a musical standpoint, I think the producers really expanded [Blige's]

horizons," says Jay Boberg, president (U.S.) of MCA. "Mary knew this was the time to really reach as an artist, and she was involved in every step of the creative process."

The Jam and Lewis-produced "Love Is All We Need," Blige's first single, suggests that love is the ultimate tool for attaining longevity. The single premiered at the Soul Train Music Awards March 7 and hit radio and video outlets March 12.

"The track erased all the question marks about whether she will be accepted back in terms of her mainstream audience," says Don E. Cologne, assistant PD/music director at WQCI-FM Chicago. "It's been the No. 1 most-

played song, according to our playlist, for the past two weeks. I'd be surprised to see people shy away from it." Though MCA has no plans to release a commercial single until after "Share My World" drops, customers at the Warehouse chain are already requesting the single.

"The album is gonna be huge," says Violet Brown, urban music buyer for the chain. "Mary is really maturing, and she sounds great. Her look is fantastic, the videos are amazing, and she's got her head in a good place right now."

Blige is scheduled to do an in-store at Warehouse as part of a national campaign kicking off the week the album debuts. She will also appear on "Late Show With David Letterman" April 22.

Blige begins an international promotional tour in Canada at the end of (Continued on page 77)

Meat Loaf, Elton Lead March Certifications

■ BY CHRIS MORRIS

LOS ANGELES—Meat Loaf's 1977 Epic debut "Bat Out Of Hell" flew to new heights in March, when the Recording Industry Assn. of America (RIAA) certified the album for sales of 13 million units. Last month, the trade group certified the Eagles' "Their Greatest Hits 1971-1975" (A&M, 1976) at 24-times platinum, tying the U.S. sales peak of Michael Jackson's "Thriller" (Epic, 1982) (Billboard, March 29).

Veteran performers Elton John and Neil Diamond weighed in with new landmarks in March. John's "Love Songs" (MCA, 1990) became his 20th platinum album, while Diamond's "Live In America" was certified as his 34th gold title. Elvis Presley leads in both categories among male solo performers, with 29 platinum sets and 61 gold awards.

Mariah Carey's "Daydream" (Columbia, 1996) was certified for sales

of 9 million, matching the level set by her 1993 Columbia set "Music Box." Whitney Houston is the only female soloist with two or more albums that have sold at that magnitude.

Joining the million-selling elite with first-time platinum certifications were the Walkers, featuring Bob Dylan's son Jakob (Interscope), R&B sensation Quad City D'Js (Quadrasonic/Big Beat), and neo-soul Maxwell (Columbia).

Along among gold-album debutants in March was country vocalist Trace Adkins (Capitol Nashville).

Bad Boy Entertainment mogul Sean "Puffy" Combs had a big month as a performer: His single "Can't Nobody Hold Me Down," released under the handle Puff Daddy, was simultaneously certified platinum and

Gato Barbieri's Comeback Set Released On Columbia

■ BY JIM MACNIE

NEW YORK—In the record industry, product continuity is a retailer's ally. Talk to a few people about checkmarks, and the "what have you done for me lately?" syndrome is sure to be part of the conversation.

But jazz producer Philippe Saisse knows that a powerful personality can raise eyebrows, even if it has been well over a decade since the artist's last album.

When Gato Barbieri's "Que Pasa?" is released by Columbia on Tuesday

(8), Saisse will have a firsthand view of the audience reaction. For the past three years he has been working with the mighty tenor saxophonist—a man he calls "maestro"—helping to sculpt Barbieri's return to the marketplace. Together, the pair have created some of the best of contemporary jazz to come along in ages.

"Que Pasa?" is the Argentine-born improviser's first disc since 1982's "Aparisado" on the Doctor Jazz label. It casts the 62-year-old Barbieri, who has been both avant-gardist in the '60s and blustery romantic in the '70s, as a modern pop-jazz instrumentalist with a yen for supple funk cadences and colorful sonic textures.

(Continued on page 14)

Warner Special Products, 3 million. Travis Tritt, "Ten Feet Tall And Bulletproof," Warner Bros., 2 million. Little Texas, "Big Time," Warner Bros., 2 million.

Stevie Ray Vaughan & Double Trouble, "Texas Flood," Epic, 2 million. Alice In Chains, "Alice In Chains," Columbia, 2 million. Alice In Chains, "Face Lift," Columbia, 2 million.

PLATINUM ALBUMS

The Wallflowers, "Bringing Down The Horse," Interscope, their first. Various artists, "Classic Disney, Volume 1," Walt Disney. Various artists, "Rock & Roll Era, 1961," Warner Special Products. Quad City D'Js, "Get Up And Dance," Quadrasonic/Big Beat, their first. Maxwell, "Maxwell's Urban Hang Suite," Columbia, his first. Little Texas, "Kick A Little," (Continued on page 15)

RECORD COMPANIES. John Ray is promoted to senior VP of legal and business affairs for Capitol Records in Hollywood, Calif. He was VP of business affairs.

Mike Maske is promoted to VP of sales and field marketing/VP of marketing, associated labels, for Mercury Records in New York. He was VP of sales and field marketing.

Jeff Appleton is appointed VP of promotion, East Coast, for Island Records in New York. He was VP of record promotion and field operations at Atlantic.

N2K Encoded Music in New York promotes Kent Anderson to VP of sales. It appoints Michael Stone VP of promotion; Mick Stevanovich, Midwest regional sales manager; Rhonda Foreman national sales coordinator; and Bud Kattel sales consultant. They were, respectively, director of sales and merchandise; national director of pop promotion at Virgin Records; Midwest regional sales manager for MCA



RAY MASKE APPLETON ANDERSON STONE BURGESS GILBERT ALLEN

Records; East Coast regional sales manager for MCA Records; and senior VP of sales and distribution at GRP Records.

Paul Burgess is promoted to VP of marketing for TVT Records in New York. He was director of sales and sales manager.

Paul Gilbert is promoted to senior director of business administration for Sony Music International in New York. He was director of contract administration.

Live Records in New York promotes David Goldfarb to director of product development and Cheryl Brown-Marks to director of mar-

keting. They were managers of marketing.

PolyGram Holding in New York promotes Carol Hendricks to director of artist contract and Nolly Greenaway to director of Island royalties. They were, respectively, manager of artist contracts and manager of Island royalties.

Eric Kayser is promoted to associate director of radio promotion for Rhino Records in Los Angeles. He was national manager of promotion.

Joseph Garzik is promoted to senior director of promotion and marketing for Earche Records in New

York. He was national director of radio promotion.

Ray Mancison is appointed national director of radio promotion at Paragon Associated Labels in New York. He was director of promotion, Northeast region, for Giant/Revolution Records.

PUBLISHING. Robert E. Allen is promoted to director of legal affairs for PolyGram Music Publishing Group in Los Angeles. He was an attorney in legal affairs.

Robert J. Shaw is appointed COO/executive VP of the Harry Fox

Agency in New York. He was an independent consultant.

D. Hutson Miller is appointed A&R coordinator for TV and film soundtracks, urban, at EMI Music Publishing in Los Angeles. He managed artists and producers.

RELATED FIELDS. House of Blues Entertainment in West Hollywood, Calif., appoints Joseph C. Kaczorowski CFO and Rick DeMarco senior VP of operations. They were, respectively, senior VP/COO at the Cannel Studios and VP of operations for the California Pizza Kitchen.

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Mark Eitzel Lightens Up On 'West'

WB Sees Peter Buck Collaboration As Breakthrough

■ BY CRAIG ROSEN

LOS ANGELES—With "West," the second solo effort by former American Music Club front man Mark Eitzel, the singer/songwriter known for his melancholy, confessional songs has made the most upbeat album of his career, thanks to a little help from his friends.

The album, due May 6 on Warner Bros., is a collaboration between Eitzel and R.E.M.'s Peter Buck, with support by Tatuara, an instrumental unit featuring Buck, the Sevens' Treese, Barrett Martin, and Critics Buggin's Skerik (Billboard, March 1). While Buck's pop instincts have brightened Eitzel's grim world view, Eitzel still isn't exactly a shiny happy person.

Yet working with Buck and Tatuara was a pleasure for Eitzel, and he expects more of the same with the road with the band in May on a tour that will also feature the Scott McCaughy/Buck side project the Minus 5. The tour, billed as "Fresh Screwdrivers" and "The United States," will feature a revolving lineup that will play songs by Eitzel, Tatuara, and the Minus 5. (Eitzel is managed by Janet Billig of



MARK EITZEL & PETER BUCK

Manage This and booked by Bob Lawton at ICM.)

"It's going to be fun," says Eitzel. "That's my modus operandi. I just keep telling myself just to have fun." For some, no such mantra is necessary, but for Eitzel, having fun isn't easy. "I'm a neurotic bastard," he admits. "And when I have a few drinks, it's a bad, bad, bad thing."

That darker side is also present on "West," which at times recalls Eitzel's previous work on such tracks as "Fresh Screwdrivers" and the more somber moments of R.E.M.'s "Automatic For The People" in such cuts as "Stunned & Frozen."

Says Eitzel, "These songs were

really thrown off the cuff. A lot of my songs, I work pretty hard on... I usually try to make internal statements. I know it isn't a good thing for pop musicians to do or talk about, but I try to make music that will last beyond my life."

While Eitzel may have used a very studied approach to songwriting and recording in the past, that wasn't the case with "West." In fact, the entire project was a fluke.

"Peter came to a show I played in Seattle at the Crocodile Cafe, and we hung out afterward," Eitzel recalls. "We had a huge argument about a film we saw... and in the course of this argument, we exchanged phone numbers, and I said if he was ever in the Bay Area, I would show him the best place to eat dinner."

Buck took Eitzel up on the offer and showed up in San Francisco. "He came over for a week and the next day he gave me a guitar track, a sort of mine or something, but then we

(Continued on next page)



Putting Down Roots. Members of new RCA signing Agents Of Good Roots meet with label executives to discuss their label debut, which will be out in early 1998. Standing, from left, are band members Andrew Winn, G.C. Kuhl, and Brian Jones and Red Light Management's Chris Tetzeli. Sitting, from left, are Jack Rarner, executive VP/GM, RCA Records; Bruce Flohr, senior VP of A&R/development, RCA; and band member Steve-ort Meyers.

Fresh Fellow Starts Malt Records; Zombie Has Something To 'Crow' About

STUFF: Scott McCaughy of Young Fresh Fellows' Malt Records, a new imprint that will be distributed through Hollywood Records. The label's first release will be "The Lonesome Death Of Bob McCoy" by the Minus 5, a side project of McCaughy's with R.E.M.'s Peter Buck. Out May 6, the album also includes material from Ken Stringfellow and Jon Asker, Screaming Trees' Barrett Martin, and Pearl Jam's Mike McCready.

The idea for Malt began brewing when the Minus 5 contributed a track to Hollywood's 1995 John Lennon tribute album, "Working Class Hero." Malt is expected to release two to three albums a year. Additionally, McCaughy may set up an A&R source for Hollywood Records... Hall & Oates are working on a reunion record, according to Tommy Sims, who says he's been asked to write and produce for the project. "We haven't gone into the studio yet, I think it will be sometime this year," he says. "I'm a big fan of talking."

I grew up on 'Sara Smile'... Rob Zombie is talking to 'The X-Files' creator Chris Carter about directing an episode of the popular show. The busy Zombie has also written the third installment of "The Crow," which he will direct. "It's not really a sequel," says Zombie, who adds that he's working on a score with Nine Inch Nails. Howard Stern's most recent sex Béla Fleck & the Flecktones' former horn player extraordinaire, has signed a solo deal with Blue Note Records... The House of Blues Music Company will release "Songs Of Janis Joplin—Blues Down Deep," a 13-song tribute album, Tuesday (5). The collection, distributed through Platinum Entertainment/PGD, includes covers of Joplin tunes by Taj Mahal, Etta James, Lou Ann Barton, Mick Jagger, and Koko Taylor, among others... Epic will release Hey Hey Hey, the most recent of Béla Fleck & the Flecktones' latest project, on May 20. The album will feature four new tracks as well as remixes of music from Jackson's last set, "HiStory: Past, Present And Future—Book 1." The first single, "Blood On The Dance Floor" will come out April 22.

ON THE ROAD: Look for a reunited Fleetwood Mac to begin a tour in the fall. Still no word as to whether it will be arenas or sheds. This news comes on the heels of

the band's announcement that it is reuniting for an MTV "Morgue" special, which will be released on Reprise Records in June or July (Billboard, April 6)... Robert Cray, whose new Mercury album, "Sweet Potato Pie," streets May 6, will tour with B.B. King this summer. The tour starts June 9 in Saratoga, N.Y., and runs until the middle of September. Although no official word has been issued, look for the two guitar giants to jam together on a number of songs.

Oz Fest '97, which kicks off in late May, has announced its lineup. In addition to Oz Osbourne, who created the festival, the main stage will feature Marilyn Manson (in select markets), Pantera, Type O Negative, and Fear Factory. Second stage performers will include Coal Chamber, downset, Vision Of Disorder, Neurosis, Drain S.T.H., and Six Bura. The tour

will last through June... Grand Funk Railroad will start its reunion tour with three benefit concerts for the Bosnian Relief Fund. Included is an April 25 date at the Beacon Theatre in New York... Discovery Records set Morechebe is on the road opening for Live and Fiana Apple through mid-April. The British trio will then begin its own headline tour... Ringo Starr will start a U.S. tour, sponsored by Glade, April 28 in Seattle. His All-Star Band for this outing includes Peter Frampton, Dave Mason, Procol Harum's Gary Brooker, Cream's Jack Bruce, and born player Mark Rivera. In addition to planning his own tour, Starr makes a guest appearance on Paul McCartney's new album, "Flaming Pie," which will be out in May... The R&B tour that stands for Revolution of Alternative Rhythm will start May 23 in Iowa. Appearing on the bill are Jigg Pop, Sponge, Tonic, the Rev. Horton Heat, Bloodgood Gang, and Linda Perry. A club tour offshoot, featuring Eric Hamilton Band, M.R.V. Speaker, and two local bands per gig, started April 3 in Baltimore... Bruce Springsteen continues his "Ghost Of Tom Joad" tour in Europe in May. Dates include his first-ever concerts in Austria, Poland, and the Czech Republic. On May 5, Springsteen will receive the 1997 Polar Music Prize, which is awarded by the Stig Anderson Music Prize Fund of the Royal Swedish Academy of Music. The award is given to an individual who has made a significant achievement in music.

With A Hot New Cut, Capitol's Brooks Makes Radio Connection

■ BY CHRIS MORRIS

LOS ANGELES—Capitol Records has quickly found that reaction to the first track off of Meredith Brooks' new album, "Blurring The Edges," due May 6, is quickly to latch onto

"Blitch," Brooks' leadoff single, was getting significant airplay in advance of its official March 25 release to modern rock radio, according to Capitol VP of marketing Steve Rosenblatt. KKQ Los Angeles, KNKK (New Rock) Portland, Ore., WHFS Washington, D.C., WHYY (the Planet) Detroit, KITS (Live 105) San Francisco, and KQED (the Edge) Minneapolis were among the stations that moved early on the song.

"These guys are already all over this," says Rosenblatt. But he adds that marketing Brooks' label debut is about more than one radio-friendly tune. "We want to make the connection with modern rock radio, because Meredith Brooks, because we think we have a very reactive song," Rosenblatt continues. "We want people to know by the time this record comes out that, when they hear 'Blitch' on the radio, it's Meredith Brooks. So our initial campaign will really be about 'Blitch,' but once the album comes out, it's going to be about Meredith Brooks, because we don't want people to get hung up on the name of the song... We don't want people to think, 'Oh, here's this novelty song,' because it's not about that." "Blurring The Edges" marks the

reintroduction of singer/songwriter/guitarist Brooks to listeners after an eight-year absence from recording. In 1989, she was signed to A&M as a member of the Graces, a group she co-founded with former Go-Go's member Charlotte Caffey and Gia Ciambotti, who later became a member of Bruce Springsteen's touring troupe.

"I went through some changes, starting with leaving the Graces," Brooks recalls. "I went out on my own, and I started writing full time, and I took a break and did a lot of different things. I met my husband and I got married, and that was an interesting path in my life to take. My husband and I ran a restaurant. Then, about two years ago, I met my manager, Laurie Levy, and I went into it full time again. I got away from the business long enough to find out that I really had something I want to say again."

Brooks attributes part of her layoff to being at odds with some prevailing trends in the rock world.

"I was really bored with music, to a point, during the grunge period," she explains. "I really believe music is cyclical, and I saw this dark, dark pattern for a time, and I wasn't interested in being necessarily a part of that, and I wasn't finding a lot of interest for what I was writing about. People are interested [now], because people got tired of hearing how bad it is."

Most of the material on "Blurring The Edges" was written during the last two years by Brooks (whose songs are published by Kissing Booth Music [BMI] and a number of collaborators, including her friend Shelly Peiken, who co-authored six of the album's 12 songs).

(Continued on page 40)



by Melinda Newman



Varnaline No Longer A One-Man Band

For Zero Hour 2nd Set, Threesome Gets Broad Promo Push

■ BY DOUG REECE

LOS ANGELES—The self-titled sophomore set by Zero Hour act Varnaline, which will bow May 6, represents a drastic evolution from 1996's "Man Of Sin," the 4-track home recording created entirely by band singer/songwriter/guitarist Anders Parker.

"I recorded the first album before I knew [label] existed at all," says Parker. "I was writing some songs for another project, and some other things for myself, and I discovered that I liked the things I had done for myself much better. It was kind of like, 'Oh, I have an album here.'"

Though the album was humble in its origins, Zero Hour felt strongly enough about the project to pick it up and release it in its original form in February 1996.

Parker, who still performs in various



VARNALINE

side projects and is a member of Zero Hour act Space Needle, enlisted the help of his brother John and Space Needle's Jodi Ehrbar to flesh out the band.

Subsequently, Varnaline landed a spot on last year's Lollapalooza indie stage. Meanwhile, one of two 7-inch singles released by Zero Hour, "Party Now" (not on "Man Of Sin"), was named by Spin magazine as one of the top 20 singles for the year.

The new album was recorded by the threesome in Philadelphia's now-defunct Studio Red, and while it may not have the ambience of Parker's early material, songs such as "Lights" and "Empire Blues" will likely win over fans.

Zero Hour has carefully outlined its promotion plan to complement the band's development, according to Zero Hour managing director Randy Hock. "Varnaline is Zero Hour's franchise," says Hock. "They are basically the heart and soul of our day-in-and-day-out activities."

The label kicked off its promotional effort March 29, when the band played one of several dates at cities hosting the North American Snowboard Series competition. As part of a joint venture with Alias and Vaper Records, the label will hand out 1,000 cassette samplers featuring "Lights" at the first five dates of the tour.

Hock says that future plans to seed the marketplace include a June cassette mailing to 1,000 consumers in five of the band's tour markets. This program, which is a partnership with Zero Hour and Music Marketing Network (MMN), will target people who fit the band's average consumer profile.

In addition to the sampler, MMN will include a "Soundcheck," a bank-issued check good for a \$2 discount on the album at retail outlets nationwide.

Hock says an essential plank in Zero Hour's marketing platform will be an artist development tour, which kicks off April 16 in Philadelphia.

Along with stops in 30 nationwide markets—where the band will visit and perform for indie retailers and play area clubs—Zero Hour will be distributing fliers featuring two coupons.

One coupon will feature a \$2 discount for "Varnaline," while the other will allow consumers to receive \$1 off the ticket price to the group's show.

"Our overall goal is to make it easy for people to access Varnaline's music by offering the band and hearing some samples," says Hock. "The landscape is so cluttered with labels, artists, and promotional programs, we just want to pursue the most effective course that will allow people to get the album and see the band at a discount. It's about downsizing risk."

Zero Hour has also teamed with its new distributor, Alternative Distribu-

(Continued on page 10)

MARK EITZEL LIGHTENS UP ON 'WEST'

Continued from preceding page

ended up writing all of these songs." (Eitzel's albums are published by Failed in Life/BMI, with Buck's contributions going through Night Garden/BMI).

After writing 11 songs in three days, Buck suggested that he and Eitzel enter the studio to record an album.

"I've collaborated with other people, but not to that extent or certainly not that quickly," Buck says. "It seemed to click really well, and there wasn't a huge amount of ego involved... After the end of three days, we just kind of looked at each other and said, 'Let's not chicken out, let's make an album.'"

Buck booked Ironwood Studios in Seattle, hired engineer Ed Brooks, who had worked on "Automatic For The People," and called in Dastard as well as guest musicians McCaughey, Los Lobos' Steve Berlin, and Pearl Jam's Mike McCready to record the album. "It was just put it all together without the aid or interference of managers and record companies or anything," says Buck.

Warner Bros., of course, was thrilled to hear the news of the collaboration. Says product manager Peter Raub, "It is a literal gift horse... a mamba from heaven... Eitzel remains one of the most provocative and important songwriters, and this record provides us a chance to prove our belief in him."

The label will do that by launching its first serious campaign in radio in support of an Eitzel record. On April 29, Warner Bros. will service the upbeat "In Your Life" to triple-A stations with the hopes of eventually crossing the track over to modern rock and mainstream rock outlets. "Certainly Mark has made a record that has broad appeal, and we hope to connect to a broader audience," says Raub.

Although there are no plans at press time to shoot a videoclip to support the album, the label has commissioned a "Words & Music" interview disc with Eitzel and Buck, which will include some acoustic performances. It will be shipped in late April to key press, radio, and retail outlets.

Raub says the label expects "West"

to be a breakthrough for Eitzel at retail and will be investing in supporting the album with a strong merchandising campaign and consumer advertising. "There's a number of tie-ins," he says. "The Peter Buck curiosity factor alone is worth investing more up front, and we love this record."

Joel Oberstein, director of operations for the 10-store Tempo Music & Video chain, also thinks the collaborative nature of the album bodes well for Eitzel. "The collaboration with Buck will hopefully intrigue people, and they'll want to check it out," he says.

Eitzel is also pleased and seems downright happy about the set. "Halfway through the recording of the thing, I was like, Jesus Christ, [Buck] is amazing... I've always liked R.E.M., but usually when you deal with rich and famous people like that, it is really hard to get past all the bullshit. It's funny, because he is like this rich guy, but he is still one of the most ambitious people I have ever met."

"R.E.M. gets a bad review, and he is pissed, and I love that. He didn't need a good review anymore, but he is totally committed to R.E.M. It's completely the love of his life. I respect that more than I do the \$80 million superstar. That shit doesn't last."



Life On Mars. Sammy Hagar celebrates his signing with the Track Factory, the record label imprint for MCA-distributed Bubble Factory. Shown, from left, are Bill Steinberg, partner; the Bubble Factory; manager Gary Starnin; Tim Senn, president, the Track Factory; Jon Steinberg, partner; the Track Factory; Sid Steinberg, partner; the Bubble Factory; Hagar; Jay Berge, president, MCA Records; and Abbey Konowitch, executive VP; MCA Records. Hagar's Track Factory debut, "Marching To Mars," will come out May 20.

How quickly can you find the answers to questions like these?

What album features Bruce Springsteen as guest vocalist?

What labels did Albert King record on?

Which vocalists appear on Phillip Glass' "Songs from Liquid Days"?

How many of Dizzy Gillespie's albums are currently being distributed?

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BNA'S KENNY CHESNEY READY TO BREAK OUT OF THE PACK AFTER SUCCESS OF 'ME AND YOU'

(Continued from page 9)

says he was confident of Chesney's prospects from early on.

"Kenny had a lot of equity when he came to BNA," says Howie. "He's one of the most likable guys in the business, and he had made a lot of important friends during his time at Capricorn. We just helped him make more."

Still, Howie says the label realized early that while Chesney had a good core audience from previous releases, it was essential to differentiate the artist from the pack of new and developing talent.

"BNA's efforts got off to a slow start. The first single from the album, 'When I Close My Eyes,' which was based on country radio in April 1996, peaked at No. 41 on Hot Country Singles & Tracks for the week ending June 8.

The turning point, says Howie, occurred when Chesney scored back-to-back radio hits with the album tracks "Me And You" and "When I Close My Eyes."

The former peaked at No. 2 on the Hot Country Singles & Tracks chart,

while the latter jumps from No. 6 to No. 3 this issue.

"Having both songs react heavily has helped consumers finally make the connection between the music and the name and face," says Howie. "Now, the best is yet to come."

Country WSIX Nashville PD Dave Kelly agrees. "Kenny's last album did very well, but I think he got a little lost in the shuffle," he says. "Now he is a much more viable and recognizable artist."

With Chesney's future looking bright, Howie says BNA is eager to piggyback the success of "Me And You" onto the artist's forthcoming, as-yet-untitled July release. Chesney says fans can look forward to contributions by such artists as George Jones and Tracy Lawrence.

"When I Close My Eyes" is the last single we'll be working off this album," says Howie. "Then we'll drop the new album on top of that success and hopefully gain the momentum going with its first single. The downtime between

singles is hard enough to overcome. We don't want to risk the downtime between albums."

Last year, BNA released a clip for "Me And You," but it has no plans for another video.

At retail, the label instituted endcap, price-and-positioning, and co-op advertising programs to maintain the album's performance.

Cindy Murphy, music buyer for the six-store Nashville-based Ebert/Tubb Record Shops, says sales of "Me And You" have been steady and strong.

"It's been doing very well for us," says Murphy. "Kenny is one of those artists that is a true original. Some of those

hits he's just been piling up."

Howie says the elements behind Chesney's success are a dehard work ethic, charisma, and heart. The latter quality is illustrated by a live-on-stage section dedicated to promoting St. Jude Children's Research Hospital.

In-store events, radio visits, listening parties, and touring have also been continuous.

Chesney, who is booked by Dale Morris and Associates and managed by IMS, is currently performing a series of dates with Mita Mason on Wal-Mart's Country Across America tour.

"I'm afraid I'm going to miss something if I stop touring," says Chesney.

"We're selling records and getting airplay. This is not the time to break. We'll do every state fair and honky-tonk that America has to offer."

The artist, who will perform a second stint opening for Alabama, says he and his band have noticed some big changes on the road.

"Now we'll be staying in a hotel across a city, and though we're not going on until 11 p.m., the place is packed at 8:30," says Chesney. "It's a long way from having three or four cars parked out front and praying that someone, anyone, will show up, to not being able to pull the bus into the parking lot."

MEAT LOAF, ELTON, DIAMOND LEAD MARCH CERTIFICATIONS

(Continued from page 10)

his 20th.

GOLD ALBUMS

Neil Diamond, "Live In America," Columbia, his 34th.

Dave Matthews Band, "Remember Two Things," Bama Rags, its third.

Various artists, "Rock & Roll Era, 1962," Warner Special Products.

Various artists, "Rock & Roll Era, 1965-1965," Warner Special Products.

Various artists, "Rock & Roll Era, 1960," Warner Special Products.

Various artists, "Rock & Roll Era, 1959," Warner Special Products.

Various artists, "Rock & Roll Era, 1956," Warner Special Products.

Various artists, "Sounds Of The '70s, 1976," Warner Special Products.

Various artists, "Sounds Of The '70s, 1978," Warner Special Products.

Various artists, "Country Love," Warner Special Products.

Trace Adkins, "Dreamin' Out Loud," Capitol Nashville, his first.

Terri Clark, "Just The Same," Mercury Nashville, his second.

Los Tigres Del Norte, "Unidos

Para Siempre," Fonovisa, its second.

Various artists, soundtrack, "Rhyne & Reason," Priority.

Sammy Kershaw, "Politics, Religion, And Her," Mercury Nashville, his fourth.

Suzzy Borgus, "Greatest Hits," Capitol Nashville, her fourth.

Lorrie Morgan, "Greatest Need," RCA Nashville, her sixth.

Travis Tritt, "The Restless Kind," Warner Bros., his sixth.

PLATINUM SINGLES

Puff Daddy, "Can't Nobody Hold Me Down," Bad Boy/Arista, his first.

Spice Girls, "Wannabe," Virgin, their first.

GOLD SINGLES

Puff Daddy, "Can't Nobody Hold Me Down," Bad Boy/Arista, his first.

Lil' Kim, "No Time," Big Beat, her first.

Spice Girls, "Wannabe," Virgin, their first.

Babyface, "Every Time I Close My Eyes," LaFace, his third.

Assistance in preparing this story was provided by Gisa van der Vliet.

that have involved his songs.

In New York, the luncheon performances featured Suzi Borgus, Matraca Berg, Brady Seals, and Ray Vega. The Chicago "Acoustic Cafe" will feature Borgus, Berg, Jim Lauderdale, and the Mavericks' Paul Malo. BNA artist Mindy McCreedy will do the solo showcase set.

CMA: 'AMERICA'S SOLD ON COUNTRY'

(Continued from page 6)

The new tour is part of an ongoing initiative by the CMA. It began making presentation deals with advertising agencies in 1988 in response to resistance to the genre on Madison Avenue, according to Benson.

The success of those early presentations led to a trade advertising campaign, beginning in 1992, that extolled the buying power of the country music audience.

The CMA is a resource bank for corporations and brands interested in linking with the country format, Benson says.

The first of the America's Sold on Country presentations took place April 2 in New York, and a second is scheduled for April 17 in Chicago. Other cities are being considered, including Detroit and Atlanta.

In New York, Craig Reiss, editor in chief of Adweek Magazines, delivered the keynote address, outlining the advertising industry's growth into more broad-based media campaigns.

Bob Lobel, director of the Cold Spring Harbor Group, provided a detailed analysis of the country music audience and its buying potential based on data called by the Vantage Market Research Bureau. The day concluded with a "case study" of the evolution of Fruit of the Loom's multi-faceted country music sponsorship.

The events will also feature an artist showcase and an "Acoustic Cafe" multi-artist performance luncheon. At the New York event, Capitol Records artist John Berry performed during the conference and provided details of specific tie-ins

V.P. RECORDS' HALL

(Continued from page 9)

tious, imaginative foray into straight-no chaser jazz with the Hall-Wilton-penned "Because You Love Me." "I've always been jazz-influenced," says Hall. "I love Ella Fitzgerald—she's peerless. And Sarah Vaughan—I'd still like for that voice. On the male side, there's Al Jarreau."

"Magic's" first single, a cover of Toni Braxton's "Un-Break My Heart," went out March 4 on ethnic and R&B radio stations in New York, Miami, Los Angeles, Atlanta, Boston, San Francisco, and Washington, D.C., according to V.P. marketing director Randy Chin.

As a well-established veteran, Hall is guaranteed a warm radio reception. "She's one of the artists I've been playing constantly for over a decade," says Jeff Sarge, host of WFPM New York's "Reggae Sound Room" show.

I never stop playing her. She has a real soulful style, and this CD exemplifies all her fine qualities. It covers dancehall, hawkeye rock, and a jazz track that is a mind-blower. She's a damn very soulful, very soulful, and Japan, and I hope that translates here."

In print, V.P.'s campaign launched on the grass-roots level with the ethnic, reggae magazines, says Chin. "And since she's really popular in Japan, we're working closely with our Japanese distributors and with the magazines there."

The album's retail campaign includes featuring Hall in V.P.'s April edition of "Reggae Source," says Chin. "Our new release listing that goes to our retailers and distributors in all the major cities of the U.S. We're also going to be exploring some different opportunities with major stores and chains to do end-caps and listening stations."

Again, Hall's history of quality music has assured her welcome. "So far she's one of the few female vocalists out of Jamaica," says Sheryl Foster, manager of Moodies Records in the Bronx, N.Y. "Over the years, she's the only one to put out consistently excellent quality music. I've heard some of Magic's tracks, and it's really good. We should be selling a lot of copies."

At present time, no plans for touring or European distribution had been set.

amusement

business TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Dates	Gross Ticket Price(s)	Capacity	Precedent
THE ALLMAN PROGRESS BAND	Madison Square Garden, New York	March 11-26	\$1,422,300 \$25-\$75	20,133 12,500	DeBussche/Platt Enterprises
PHIL COLLINS	Florsheim Center for the Arts, Boston	March 24	\$670,860 \$25-\$65-\$100	13,233 13,680	Don Law Co.
WETLICK COMING TO CONSCIOUSNESS	Over Ave, Birmingham	March 25	\$461,616 \$25-\$75-\$125	17,897 12,500	DeBussche/Platt Enterprises
BOB VERUCA SALT	Wynn Arena, Las Vegas	March 29	\$344,425 \$25	12,880 12,500	Farfante/Platt
BOB VERUCA SALT	The Dime, Atlanta	March 31	\$270,319 \$25	12,813 12,500	Conant Promotions/Southern Promotions
BOB VERUCA SALT	Wheeler Center, Worcester, W.Va.	March 27	\$223,390 \$35	6,054 6,100	DeBussche/Platt Enterprises
BOB VERUCA SALT	Mid-South Coliseum, Memphis	March 28	\$214,413 \$27.50	9,480 10,000	Mid-South Concerts
BOB VERUCA SALT	Barton Coliseum, Little Rock, Ark.	March 25	\$210,000 \$25	6,432 10,000	Benson Prods.
BOB VERUCA SALT	Sammy Davis Jr. Center, Birmingham, Ala.	March 26	\$190,360 \$25	8,234 10,000	Benson Prods.
BOB VERUCA SALT	Auditor 1900 (Lighthouse), New Orleans	March 25	\$189,825 \$25	7,963 10,000	Benson Prods.

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Silas To Prove That Twice Is Twice As Nice Vocal Concept Act Teams 2 Sets Of Twins

■ BY J.R. REYNOLDS

LOS ANGELES—Twice the voices, twice the imaging, twice the touring. Twice, two pairs of identical twins, is being positioned as a concept act based on the all-around appeal as much as its musical ability.

"Twice is a recording act that embodies a fashion-forward sense and a wealth of musical abilities that has gained favorable reactions from women they've performed in front of," says Dyan Williams of Philadelphia-based Miles Ahead Entertainment, which manages the Cleveland-based act.

"We've been developing this act for some time now, and touring has been a big part of that development. From the reaction they've received around the world, it's obvious that Twice's music has an international appeal."

Signed to Silas/MCA, Twice has its self-titled debut set scheduled for release May 20; the album consists of nourishing, romance-based R&B lyrics backed by solid, contemporary R&B melodies.

"We come from a church background like a lot of other R&B groups, so there's a lot of gospel-influenced sounds in our music," says vocalist Lovell Jones. "But by its own nature, gospel can be limiting, and we wanted to do more creatively, so we formed Twice."

Jones is joined by his twin brother, Laval, and Mike and Ika Owensby. "Twice" was produced by a high-profile cast of soundboard people, including Groove Theory's Bryce Wilson, Woke Stewart, the Characters, Dinky Bingham, and Mike "Nice" Chapman and Trent Thomas. Twice produced two tracks and wrote five.

Jones says the album's theme goes hand-in-hand with the act's concept. "The songs' lyrics were written in a very visual way, which ties in with the visual elements of our group," he says.

Despite the apparent novelty of the vocal quartet, Silas Records president Loul Silas insists there's more to Twice than its visual concept. "More than just being a lot of [radio, retail], and consumers know that the group is more than just four good-looking

guys," he says. "So we're keeping them on stage to show people that they're quality singers and performers."

To that end, Silas is kick-starting the group's recording career with "Sparkle," a remake of the Cameo's 1979 top 10 R&B hit, which was produced by D'Angelo and Angie Stone. "It's hard to touch those classic songs, but D'Angelo has a flair for doing old-school music and bringing [it] up to



TWICE

date," says Jones.

"Sparkle" was serviced to mainstream R&B stations and club April 1 and is scheduled for service to crossover radio soon after.

According to Silas, the act's demographic is "mostly female, 16-40." He says it's always a challenge to how a debut act with a ballad. In an effort to hedge the label's bets, several uptempo remixes of the track, produced by Rodney Jerkins and Bill Evers, are being issued April 21 on CD singles and on a 12-inch record. In addition, there will be a bonus remix track of the single on the album.

"We felt like we might miss a lot of younger people who listen to younger-skewed stations, so the remixes will help open some doors," Silas says. "And since the record isn't a 'booty' ballad and glorifies womanhood, we feel the original track will bring home the older demos."

Because the visual element of the marketing campaign for Twice is so important, the act has been on the road performing dates with regular-

ity. Miles Ahead sent the act on a Far East USO tour of U.S. military bases three years ago. "Since you don't need product in the market to tour internationally, we wanted to begin developing them outside the U.S.," says Williams.

More recently, the act has begun touring domestically. Last November, Twice delivered a showcase performance at New York's Times Square. Since January, it has performed on such television shows as BET's "Teen Summit," "Soul Train," "Mon-

(Continued on page 22)



It's All Good. Loud debut vocalist Yvette Michele, center, stands at a New York City party surrounded by, from left, Funkmaster Flex, WBSL New York DJ Chuck Chirout, and Video Music Box Host Ralph McDaniels. All were celebrating the Loud release of "Funkmaster Flex The Mix Tape Volume 8: 80 Minutes Of Funk."

R&B Foundation's Grant Winners Unveiled; Raging Bull Charges Forth With Hot Lineup

EMPOWERING PIONEERS: The Rhythm & Blues Foundation has announced the 15 recipients of its first performance grants, an annual program the nonprofit organization announced last year (Billboard, October 12, 1996).

The awards, which total \$750,000, will be doled out in sums ranging from \$3,000 to \$75,000. The goal of the grants is to help fund concert events designed to empower pioneering R&B artists seeking to earn a living.

The performance grant program awards come in the wake of this year's Pioneer Awards, which issued a record \$230,000 in awards to 12 veteran R&B groups from the '30s, '40s, '50s, and '60s (Billboard, March 15).

This program is of vital importance to the R&B music industry; not only does it provide opportunities for veteran soul pioneers to help themselves, it stands as a beacon of hope for similar programs.

The following is a complete list of performance-grant recipients: the Artist Collective Inc., Hartford, Conn., to support a concert/lecture demonstration featuring Bobby Blue Bland and his eight-piece band; Arta Center, Carboro, N.C., to support the Staple Singers and backup band; in addition to lectures at senior centers; ArtaPleasure, Raleigh, N.C., to support the presentation of Johnny Otis and his orchestra at ArtaPleasure's Spring Jazz & Art Festival—a free event featuring music, art, and children's activities; the city of Las Vegas' community-affairs division, to support a festival featuring Irma Thomas and Charles Brown at the Sammy Davis Jr. Festival Plaza that includes a workshop with Thomas, who will discuss the historical perspective and direction R&B is taking today; Rosewood Gordon, Reno Park, N.Y., to support Gordon's performance and lecture about his experience in the New York area; Vernon Green (and the Medallions), Ferris, Calif., to support the act in a performance at the local Veterans' Administration for handicapped veterans and area high school children; InterMedia Arts, Huntington, N.Y., to support the presentation of several artists, including the Drifters/Marvelles, the Coasters/Platters, and Clarence "Gatemouth" Brown, for its 1997 season; Terrell Leonard, Los Angeles, to support the Robins' concert at inner-city schools targeting children ages 6-13, in association with the Parent-Teachers' Assn. within the proposed school districts; Natchez's Alan Network, Norfolk, Va., to support artist Leon for his 1997 Blues at the Beach Festival with vocalist Etta James; New Orleans Jazz Center, New Orleans, to support in-school performances with pianist/singer Henry Butler, who will present "Informances" (performance/information programs) while teaching the music of American music; David "Fathead" Newman, West Hurley, N.Y., to support

the artist and his band in concert at Bard College, Annandale-on-Hudson, N.Y., which will consist of both instrumental and vocal illustrations followed by a 30-minute question-and-answer segment; Robert Phillips/Earl "Speedo" Carroll, to support the Cadillac in a concert performance to elementary, middle, and high school students, featuring choreographer and group member Gary K. Lewis, who will demonstrate dance routines from the '50s and '60s; Philadelphia Club Club, Philadelphia, to support a free concert and masters workshop featuring Justice Baby Washington, Little Milton, and Don Gardner, as part of the Preservation Jazz Centennial; Smithsonian Center, Washington, D.C., to support the presentation of Rufus Thomas in concert for the annual Festival of American Folklore; and Sugarloaf Music Inc., Chester, N.Y., to support the presentation of "Little" Jimmy Scott, which will include a concert and free afternoon workshop.



by J.R. Reynolds

BULLISH ON R&B: With his legal troubles apparently behind him (Billboard, April 13, 1996), Raging Bull founder/

CEO Joe Isagro has shifted his label into high gear. Among the upcoming releases coming from the Alliance Entertainment-distributed company is the soundtrack "Klash," due in late spring, which features the reggae work of such artists as Mad Cobra, Shaggy, and Steel Pulse. "Bootytramp" by dance act Hot Motion is slated to street April 29 and features "It's A Groove," which has been serviced to radio. In May, the label enters the alternative realm with "Head Machine" by the Brethren Daddys. In August, the label is releasing a new album by Evelyn "Champagne" King, whose 1981 "I'm In Love" and 1982 "Love Come Down" reached No. 1 on the R&B albums chart.

Speaking of veteran acts, Raging Bull's late-'60 release, "The Emotions Live In '96," is a 17-track charmer that includes some of the Emotions' treasured favorites. The set also features four never-before-released studio tracks. The album was recorded at the Hollywood Musician Institute Concert Hall in L.A., and, according to the label, the set represents the first time that the act was captured live. Incidentally, the Emotions are in rehearsals for the musical "Rigger Than Bubble Gum," a Pasadena Playhouse production based on the artists' musical careers. The Pasadena, Calif.-based show is scheduled to begin in May.

Rap acts with projects in the pipeline include Problem Child and Black Noyzz. Both have sets scheduled for release this summer. On the concert front, Raging Bull acts Prophets Of Rage—whose "Brand New World" is currently in stores—and labelmates **Millennium** are ap-

(Continued on page 22)



Comradery. Street Life duo the Comrades stand in Larrabee Studios in Los Angeles behind Priority rapper Mack 10, seated, who appears on the pair's self-titled set, due May 10. The Comrades are, from left, Gangsta and K-Mac.

COMPILED FROM A NATIONAL SAMPLE OF RECORD STORE SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan®

THIS WEEK	WEEKS ON CHART	WEEKS TO #1	ARTIST	TITLE	PEAK POSITION
NO. 1 GREATEST GAINS					
1	25	—	THE NOTORIOUS B.I.G. (w/ DR. MURDERBEE) (12.96.95) 1 week at #1	LIFE AFTER DEATH	1
2	2	*1	SCORPAC (w/ AL-RODNEY) (TUNE 4/27/95) (12.96.95)	THE UNTOUCHABLE	1
3	2	2	ERIKYAH EADU (w/ KIMOT) 5/20/95 (12.96.95)	BAZUUMI	1
HOT SHOT DEBUT					
1	NEW	1	WARREN G TAKE A LOOK OVER YOUR SHOULDER (REALITY) (12.96.95) (w/ 5/27/95) (12.96.95)		4
3	3	30	BLACKSTREET (INTERSCOUT 90/91) (12.96.95)	ANOTHER LIFE	1
4	4	13	SOUL UNICAT COLUMBIA 67417 (12.96.95)	LOVE JONES: THE MUSIC	4
5	5	22	MAKAVEU (12.96.95)	THE DON KILLMATTI: THE 7 DAY THEORY	5
6	11	16	SOUNDTRACK (w/ WANNABE) (TUNE 4/27/95) (12.96.95)	SPACE JAM	5
7	7	6	SOUNDTRACK JIVE 42409 (12.96.95)	BOOTY CALL	4
19	6	4	TRU (w/ LAMT) 5/20/95 (12.96.95)	TRU 2 DA GAME	2
11	10	14	LIU KIM (w/ LONGBEAT) (TUNE 4/27/95) (12.96.95)	HARD CORE	2
12	9	7	DRU HILL (w/ BLAND) 5/20/95 (12.96.95)	DRU HILL	5
13	8	8	MAXWELL COLUMBIA 66434 (12.96.95)	MAXWELL'S URBAN HANG SUITE	8
14	12	11	ALIYAH (w/ SHARON) 5/20/95 (12.96.95)	ONE IN A MILLION	1
15	16	17	GINUWINE (w/ 350 MUSIC) 6/7/95 (12.96.95)	GINUWINE... THE BACHELOR	14
17	17	18	FOXY BROWN (w/ POLYGRAM) (TUNE 4/27/95) (12.96.95)	ILL NA NA	1
17	15	41	TONI BRAXTON (w/ JIVE) 2/20/95 (12.96.95)	SECRETS	1
19	13	9	VARIOUS ARTISTS FUNKAMSTER FLEX THE MIX TAPE VOLUME 6: 60 MINUTES OF FUNK (12.96.95) (w/ 5/27/95) (12.96.95)		1
20	20	28	112 (w/ BMG) 7/30/95 (12.96.95)	112	5
24	14	10	LEVETI ATLANTIC 67544 (12.96.95)	THE WHOLE SCENARIO	10
21	32	30	MONTELL JORDAN (w/ JIVE) 5/31/95 (12.96.95)	MORE...	17
28	12	4	VARIOUS ARTISTS MUGGS PRESENTS... THE SOUL ASSASSINS CHAPTER 1 (12.96.95) (w/ 5/27/95) (12.96.95)		6
29	19	20	WESTSIDE CONNECTION (w/ LHM) 5/20/95 (12.96.95)	BOW DOWN	1
24	21	22	BABYFACE (w/ JIVE) 5/20/95 (12.96.95)	THE DAY	4
25	24	19	TONY TONI TONE (w/ MERCURY) 5/20/95 (12.96.95)	HOUSE OF MUSIC	10
26	26	46	KEITH SWEAT (w/ ELOTTA) 8/17/95 (12.96.95)	KEITH SWEAT	5
27	22	12	PEGGY SOT-ADAMS (w/ BUCH) 4/20/95 (12.96.95)	HELP YOURSELF	5
28	30	33	SOUNDTRACK (w/ ARISTA) 1/9/95 (12.96.95)	THE PREACHER'S WIFE	1
28	28	25	702 (w/ 10) 5/20/95 (12.96.95)	NO DOUBT	24
30	34	41	KENNY LATTIMORE COLUMBIA 67125 (12.96.95)	KENNY LATTIMORE	30
31	33	36	KIRK FRANKLIN AND THE FAMILY (w/ 10) 5/20/95 (12.96.95)	WHATCHA LOOKIN' 4	3
32	23	27	TELA (w/ JIVE) 5/20/95 (12.96.95)	PIECE OF MIND	17
33	29	23	VARIOUS ARTISTS MASTER P PRESENTS... WEST COAST BAD BOYZ (w/ LHM) 5/20/95 (12.96.95)		24
34	31	24	AFTER 7 (w/ VIRGIN) 4/26/95 (12.96.95)	THE VERY BEST OF AFTER 7	24
35	35	30	2PAC (w/ DART) 5/20/95 (12.96.95)	ALL EYES ON ME	1
36	36	35	THE ISLEY BROTHERS (w/ 10) 5/20/95 (12.96.95)	INTENTION TO PLEASE	2
37	37	37	MONTELL JORDAN (w/ 10) 5/20/95 (12.96.95)	MONTELL JORDAN	17
38	38	37	MINT CONDISSION (w/ SONY) 5/20/95 (12.96.95)	DEFINITION OF A BAND	13
42	43	46	MARK MORRISON ATLANTIC 67036 (12.96.95)	RETURN OF THE MACK	39
46	37	31	CAMP LO (w/ 10) 5/20/95 (12.96.95)	UPTOWN SOUTHERN NIGHT	5
47	27	19	SOUNDTRACK (w/ 10) 5/20/95 (12.96.95)	RHYME & REASON	1
48	45	44	GHOSTFACE KILLAH (w/ A&R) 5/20/95 (12.96.95)	IRONMAN	1
49	45	45	SPICE DOGGY DOGS (w/ 10) 5/20/95 (12.96.95)	THE DOGGATHER	1
44	42	40	NEW EDITION (w/ MCA) 11/4/95 (12.96.95)	HOMIE AGAIN	1
45	40	32	SOUNDTRACK (w/ 10) 5/20/95 (12.96.95)	GRILLDOGG	1
46	49	49	LUTHER VANDROSS (w/ 10) 5/20/95 (12.96.95)	YOUR SECRET LOVE	2
47	44	43	FRANKIE CUTLER (w/ 10) 5/20/95 (12.96.95)	POLITICS & BULLSHIT	32
48	41	39	JOHNNY GILL (w/ MCA) 5/20/95 (12.96.95)	LET'S GET THE MOOD RIGHT	7
48	41	39	AZ YET (w/ 10) 5/20/95 (12.96.95)	AZ YET	18
50	52	52	CURTIS MAYFIELD WARNER BROS. 41348 (12.96.95)	NEW WORLD ORDER	26
51	41	34	SOUNDTRACK (w/ JIVE) 41390 (12.96.95)	DANGEROUS GROUND	1
52	50	51	NICHIE RICH (OMEGA) 1185 (12.96.95) (w/ 5/27/95) (12.96.95)	SEALED VIOLETS	18
(35)	61	58	KENNY G (A&R) 18333 (12.96.95)	THE MOMENT 9	1
54	58	59	RAHMAN PATTERSON MCA 11581 (12.96.95)	RAHMAN PATTERSON 53	1
55	45	42	3 THEES NAFIA (w/ 10) 5/20/95 (12.96.95)	THE END	42
56	40	51	3 KATY L (w/ 10) 5/20/95 (12.96.95)	PUT IT IN YOUR MOUTH (EP)	18
(57)	NEW	1	RAY J (w/ 10) 5/20/95 (12.96.95)	EVERYTHING YOU WANT	1
58	54	57	(w/ 10) 5/20/95 (12.96.95)	EMANCIPATION	1
59	55	60	ANN NESBY (w/ 10) 5/20/95 (12.96.95)	I'M HERE FOR YOU	27
(60)	62	76	VARIOUS ARTISTS (w/ 10) 5/20/95 (12.96.95)	OLD SCHOOL FUNK	60
61	56	54	VARIOUS ARTISTS (w/ 10) 5/20/95 (12.96.95)	DEATH ROW GREATEST HITS	1
62	58	59	MOB DEEP (w/ 10) 5/20/95 (12.96.95)	HELL ON EARTH	1
(63)	71	73	ERIC BENNETT WARNER BROS. 46270 (12.96.95)	TRUE TO MYSELF	63
64	57	52	SWEETPEAK (w/ 10) 5/20/95 (12.96.95)	SWEETPEAK	46
(65)	67	66	SHAQUILLE OLIVER (w/ 10) 5/20/95 (12.96.95)	YOU CAN'T STOP THE RAIN	21
66	63	62	SOUNDTRACK (w/ 10) 5/20/95 (12.96.95)	SET IT OFF	3
(67)	NEW	1	GEORGE DUKE WARNER BROS. 45954 (12.96.95)	IS LOVE ENOUGH?	67
68	69	68	C-BO (w/ 10) 5/20/95 (12.96.95)	ONE LIFE 2 LIVE	12
69	69	65	DO OR DIE (w/ 10) 5/20/95 (12.96.95)	PICTURE THIS	1
70	66	67	OUTKAST (w/ 10) 5/20/95 (12.96.95)	ATLANTI	1
71	77	74	DA KOO! COLUMBIA 67350 (w/ 10) 5/20/95 (12.96.95)	LET ME CLEAR MY THOUGHTS	21
(72)	NEW	1	IMPROVIZE MONDAY 3623 (w/ 10) 5/20/95 (12.96.95)	CAN'T GET ENOUGH	72
73	70	66	JPHINNE TAYLOR SONY 4684 (12.96.95)	GOOD VIBES	15
74	74	83	JAY-Z (w/ 10) 5/20/95 (12.96.95)	REASONABLE DOUBT	74
75	75	81	AL GREEN (w/ 10) 5/20/95 (12.96.95)	GREEN STREET	75
76	65	62	AFRODEUTCH (w/ 10) 5/20/95 (12.96.95)	BLACKER DEEDS	44
77	77	70	LL COOL J (w/ 10) 5/20/95 (12.96.95)	ALL WORLD	21
78	70	80	DONELL JONES (w/ 10) 5/20/95 (12.96.95)	MY HEART	30
(79)	84	—	DENISE LASALLE (w/ 10) 5/20/95 (12.96.95)	SHOWIN' IN BED	79
80	68	68	B-LIGHT (w/ 10) 5/20/95 (12.96.95)	THE HEMP MUSEUM	15
81	64	62	DA BRAT (w/ 10) 5/20/95 (12.96.95)	AMULIANTATION	5
82	78	71	BOB THUGS (w/ 10) 5/20/95 (12.96.95)	FAMILY CIRCLE	78
83	75	72	LOST BOY (w/ 10) 5/20/95 (12.96.95)	LEGAL CORD MONEY	1
(84)	NEW	1	WILD ORCHID (w/ 10) 5/20/95 (12.96.95)	WILD ORCHID	84
85	72	77	TINA TURNER (w/ 10) 5/20/95 (12.96.95)	WILDEST DREAM	26
86	78	69	E-40 (w/ 10) 5/20/95 (12.96.95)	TNA HALL OF FAME	2
87	87	85	BONE THUGS-N-HARMONY (w/ 10) 5/20/95 (12.96.95)	E... 1999 ETERNAL	1
(88)	90	94	FUGES P (w/ 10) 5/20/95 (12.96.95)	ICE CREAM CARN	3
89	84	78	MASTERS (w/ 10) 5/20/95 (12.96.95)	THE SCORE	1
90	86	84	R. KELLY (w/ 10) 5/20/95 (12.96.95)	R. KELLY	1
(91)	NEW	1	TASHA KELLEY MCA 11460 (12.96.95)	JUST THE WAY YOU LIKE IT	91
(92)	99	—	VARIOUS ARTISTS (w/ 10) 5/20/95 (12.96.95)	JOCK JAMES VOL. 1	33
93	83	87	FREAK ANASTASIO (w/ 10) 5/20/95 (12.96.95)	IT WAS WRITTEN	1
94	85	81	NAS (w/ 10) 5/20/95 (12.96.95)	WATKINS TO EXHAUST	1
(95)	96	90	SOUNDTRACK (w/ 10) 5/20/95 (12.96.95)	WATKINS TO EXHAUST	1
96	82	96	BOUNTY KILLER (w/ 10) 5/20/95 (12.96.95)	MY EXPERIENCE	27
97	81	79	CHAKA KHAN (w/ 10) 5/20/95 (12.96.95)	EPHRAIM THE BEST OF CHAKA KHAN VOLUME ONE	22
98	83	85	THE ROOTS (w/ 10) 5/20/95 (12.96.95)	BLADEJAM HALLFIRE	4
(99)	RE-ENTRY	24	MICKEY (w/ 10) 5/20/95 (12.96.95)	BAD AS I WANNABE	1
100	84	77	RC SLAY (w/ 10) 5/20/95 (12.96.95)	BAD BOY FROM G.A. GREATEST HITS 1986-1991	10

*Albums with the greatest sales gain this week. ●Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and other albums with a varying level of set bonus features, RIAA multiplatinum shipments by the number of discs shipped alone. * Asterisk indicates if it's available. Most basic issues, and CD singles for BMG and WEA labels, are suggested retail prices, which, along with those from multiple price tiers. Greatest Gains shows chart's largest upward movement. Percentage indicates biggest percentage growth. Heatseeker implies new albums introduced from Heatseekers this week. # indicates top or present Heatseeker title. ©1997.

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Hot R&B Airplay

Compiled from a national sample of airplay monitored by **Radio & Data Systems** (RDS) from 95 R&B stations (including monitoring 24 hours a day, 7 days a week) during the week ending April 7, 1997. Songs are ranked according to the number of spins received during a week of monitoring. This data is used in the Hot R&B Singles chart.

WEEK LAST WEEK	TITLE ARTIST (LABEL/PROMOTION LABEL)	WEEKS ON CHART	TITLE ARTIST (LABEL/PROMOTION LABEL)	WEEKS ON CHART	
	★ ★ ★ NO. 1 ★ ★	33	44	NOBODY BIG DAWG (AT&T/REUNION LABEL)	
1	1	IN MY BED BOB DOLAN (AT&T)	31	25	UN-BREAK MY HEART THE JET SETS (AT&T)
2	18	DO NOT LEAVE ME CANNES (INTEGRITY)	41	38	HEAD OVER HEELS ALICE FETTER (AT&T TRACK MUSIC)
3	7	CAN WE DANCE (AT&T)	41	48	SUMMAY MAYNELL
4	17	FOR YOU I WILL SUNSHINE (AT&T)	40	30	TEARS THE BROTHERS (NEC/DUNN)
5	7	HYPNOTIZE BOB DOLAN (AT&T) BOB DOLAN	31	8	STOP BY THE JET SETS (AT&T)
6	11	GET IT TOGETHER THE JET SETS (AT&T)	34	26	GET ME HOME BOB DOLAN (AT&T)
7	4	LOVE IS ALL WE NEED MAYNELL (AT&T)	52	6	STRAIT PLAIN THE JET SETS (AT&T)
8	6	ON & ON TOMMY (NEC/DUNN)	52	6	THE THEME (IT'S PART TIME) THE JET SETS (AT&T)
9	12	CRUSH ON YOU THE JET SETS (AT&T)	43	33	POINT THE JET SETS (AT&T)
10	13	BIG DADDY BOB DOLAN (AT&T)	48	21	I CAN MAKE IT BETTER LOVE (AT&T)
11	22	ONE MILLION KATIE (AT&T)	48	4	I SHOT THE THUNDER WARRIORS (NEC/DUNN)
12	17	CAN'T NOBODY HOLD ME DOWN THE JET SETS (AT&T)	54	35	BE STILL IN LOVE WITH ME THE JET SETS (AT&T)
13	10	4 PAGE LETTER AT&T (AT&T)	56	8	JUST THE WAY YOU LIKE IT BOB DOLAN
14	10	WHAT'S ON TONIGHT AT&T (AT&T)	52	16	DA DP THE JET SETS (AT&T)
15	6	CLIPED THE JET SETS (AT&T)	52	8	I DON'T WANT TO TOM BRATTEN (AT&T)
16	17	EVERY TIME I CLOSE MY EYES THE JET SETS (AT&T)	54	12	ASK A TOUCH THE JET SETS (AT&T)
17	6	TELL ME DO YOU WANNA THE JET SETS (AT&T)	55	13	I BELIEVE IN YOU MY LOVE THE JET SETS (AT&T)
18	23	I'LL BE THE JET SETS (AT&T)	52	38	KNOCKS ME OFF MY FEET THE JET SETS (AT&T)
19	11	YOU DON'T HAVE TO HURT ME NOW MAYNELL (AT&T)	52	73	THE MELODY (WARRIORS/DELIGHT) NEC/DUNN
20	14	WHAT KIND OF MAN WOULD HE THE JET SETS (AT&T)	52	6	LOVE DON'T LET YOU ANIMIDE THE JET SETS (AT&T)
21	10	REQUEST LINE THE JET SETS (AT&T)	58	20	HARD TO SAY I'M SORRY THE JET SETS (AT&T)
22	7	MY BABY DADDY THE JET SETS (AT&T)	52	2	THE SWEETEST THING THE JET SETS (AT&T)
23	10	FOR YOU LATHAM (COLUMBIA)	24	25	HOPELESS BOB DOLAN (AT&T)
24	15	WARRIORS WARRIORS (NEC/DUNN)	62	56	KNOWS ME WELL/ROD/ROD WARRIORS (NEC/DUNN)
25	13	I'M NOT FEELING YOU THE JET SETS (AT&T)	52	71	THIS WEEKEND THE JET SETS (AT&T)
26	25	I BELONG TO YOU (SEE YOUR FACE) THE JET SETS (AT&T)	62	10	WHAT'S MA THE JET SETS (AT&T)
27	10	NEXT LIFETIME THE JET SETS (AT&T)	62	11	SHO MUFF THE JET SETS (AT&T)
28	27	DO YOU GO DOWN ON YOUR KNEES (AT&T)	58	57	NO TIME THE JET SETS (AT&T)
29	28	I LOVE ME SOME HIM THE JET SETS (AT&T)	57	16	YOU DON'T HAVE TO WORRY THE JET SETS (AT&T)
30	25	RETURN OF THE BRACK THE JET SETS (AT&T)	62	26	LET ME CLEAR MY THROAT THE JET SETS (AT&T)
31	25	LET'S GET DOWN THE JET SETS (AT&T)	62	20	NEVER GONNA GET YOU BACKSTREET (AT&T)
32	8	SABA THE JET SETS (AT&T)	72	1	ALL THAT I GOT IS THE JET SETS (AT&T)
33	12	SOMEBODY'S SOMEBODY THE JET SETS (AT&T)	72	1	G.I.E.T.Y.D. THE JET SETS (AT&T)
34	25	I BELIEVE I CAN FLY THE JET SETS (AT&T)	72	1	GET UP THE JET SETS (AT&T)
35	17	LET IT GO THE JET SETS (AT&T)	71	57	JAZZ BELLE THE JET SETS (AT&T)
36	34	TOOT WANNABE BE A PLAYER THE JET SETS (AT&T)	72	1	STEP BY STEP WARRIORS (AT&T)
37	4	THINKING OF YOU THE JET SETS (AT&T)	72	1	FEELIN' IT THE JET SETS (AT&T)

Records with the greatest airtel plays. © 1997 Billboard/RP Communications.

Hot R&B Recurrent Airplay

1	3	NO DIGGITY (JAY-Z, KANYE WEST, JAY-Z)	14	8	HOW DO I WANT IT (JAY-Z, KANYE WEST, JAY-Z)
2	2	YOU'VE MAKIN ME HIGH (JAY-Z, KANYE WEST, JAY-Z)	15	11	I'M STILL WEARING YOUR NAME (JAY-Z, KANYE WEST, JAY-Z)
3	4	ONLY YOU (JAY-Z, KANYE WEST, JAY-Z)	16	20	SITTER UP IN MY ROOM (JAY-Z, KANYE WEST, JAY-Z)
4	5	ASCENSION (DO YOU EVER WONDER) (JAY-Z, KANYE WEST, JAY-Z)	17	13	IF YOUR GIRL ONLY KNEW (JAY-Z, KANYE WEST, JAY-Z)
5	20	TOUCH ME TEASE ME (JAY-Z, KANYE WEST, JAY-Z)	18	33	LADY (JAY-Z, KANYE WEST, JAY-Z)
6	5	LAST NIGHT (JAY-Z, KANYE WEST, JAY-Z)	19	25	KILLING ME SOFTLY (JAY-Z, KANYE WEST, JAY-Z)
7	8	MISS YOU (JAY-Z, KANYE WEST, JAY-Z)	20	14	I CAN'T LEAVE BABY D (JAY-Z, KANYE WEST, JAY-Z)
8	11	TELL ME (JAY-Z, KANYE WEST, JAY-Z)	21	28	ALL THE THINGS YOUR MAN WONT DO (JAY-Z, KANYE WEST, JAY-Z)
9	10	TWISTED (JAY-Z, KANYE WEST, JAY-Z)	22	11	GET ON UP (JAY-Z, KANYE WEST, JAY-Z)
10	12	THIS IS FOR THE LOVER IN YOU (JAY-Z, KANYE WEST, JAY-Z)	23	16	LOUNGE (JAY-Z, KANYE WEST, JAY-Z)
11	10	YOUR SECRET LOVE (JAY-Z, KANYE WEST, JAY-Z)	24	24	IF I BUILT THE WORLD (JAY-Z, KANYE WEST, JAY-Z)
12	3	STEEL (JAY-Z, KANYE WEST, JAY-Z)	25	17	NOT GONV CRY (JAY-Z, KANYE WEST, JAY-Z)
13	17	MY BOO (JAY-Z, KANYE WEST, JAY-Z)			

Discovers are titles which have appeared on the Hot 100

Records with the greatest airtel plays that have appeared on the Hot R&B Singles chart in the past 10 years and have dropped below the No. 50

Hot R&B Singles Sales

Compiled from a national sub-sample of RDS (point of sale) monitored by R&B retail stores which report number of units sold and sales figures. This data is used in the Hot R&B Singles chart.

LAST WEEK	TITLE ARTIST (LABEL/PROMOTION LABEL)	WEEKS ON CHART	THIS WEEK	TITLE ARTIST (LABEL/PROMOTION LABEL)	WEEKS ON CHART
	★ ★ NO. 1 ★ ★		38	10 ALWAYS BE MY GIRL LORNA BURNETT ALWAYS BE MY GIRL (MONUMENTAL)	10
1	12 CANT NOBODY HOLD ME DOWN THE JAM CANT NOBODY HOLD ME DOWN (MONUMENTAL)	12	39	11 WHICH WAY ARE THESE IT LUTHER KINGS WHICH WAY ARE THESE IT (MONUMENTAL)	11
2	3 FLIM FLAM BOB FORD FLIM FLAM (VOLUNTARY) (IMP)	3	40	12 WALKING MAN THE CLASH WALKING MAN (MONUMENTAL)	12
4	8 GET TOGETHER THE CLASH GET TOGETHER (MONUMENTAL)	8	41	13 SOULS ON FIRE THE CLASH SOULS ON FIRE (MONUMENTAL)	13
5	3 BIG DADDY THE CLASH BIG DADDY (MONUMENTAL)	5	42	14 SAFIR - IF YOU FEEL ALRIGHT THE CLASH SAFIR - IF YOU FEEL ALRIGHT (MONUMENTAL)	14
5	15 IN MY BED THE CLASH IN MY BED (MONUMENTAL)	15	43	15 HYPNOTIC THE CLASH HYPNOTIC (MONUMENTAL)	15
6	6 FOR YOU I WILL THE CLASH FOR YOU I WILL (MONUMENTAL)	6	44	16 WEDDING NUMBER THE CLASH WEDDING NUMBER (MONUMENTAL)	16
6	9 WASH YOUR MIND THE CLASH WASH YOUR MIND (MONUMENTAL)	9	45	17 THE POWER OF LOVE THE CLASH THE POWER OF LOVE (MONUMENTAL)	17
7	8 GHEETTO LOVE THE CLASH GHEETTO LOVE (MONUMENTAL)	8	46	18 I BELIEVE IN - SCHMEIDIGER THE CLASH I BELIEVE IN - SCHMEIDIGER (MONUMENTAL)	18
7	16 IMMEDIATELY THE CLASH IMMEDIATELY (MONUMENTAL)	16	47	19 RUNNING THE CLASH RUNNING (MONUMENTAL)	19
7	16 IMMEDIATELY THE CLASH IMMEDIATELY (MONUMENTAL)	16	48	20 THE POWER OF LOVE THE CLASH THE POWER OF LOVE (MONUMENTAL)	20
8	11 CLIMBING TO THE TOP THE CLASH CLIMBING TO THE TOP (MONUMENTAL)	11	49	21 THE POWER OF LOVE THE CLASH THE POWER OF LOVE (MONUMENTAL)	21
8	11 CLIMBING TO THE TOP THE CLASH CLIMBING TO THE TOP (MONUMENTAL)	11	50	22 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	22
9	12 THE SHREK THE CLASH THE SHREK (MONUMENTAL)	12	51	23 GET UP THE CLASH GET UP (MONUMENTAL)	23
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	52	24 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	24
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	53	25 WASH YOUR MIND THE CLASH WASH YOUR MIND (MONUMENTAL)	25
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	54	26 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	26
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	55	27 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	27
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	56	28 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	28
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	57	29 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	29
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	58	30 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	30
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	59	31 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	31
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	60	32 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	32
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	61	33 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	33
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	62	34 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	34
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	63	35 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	35
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	64	36 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	36
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	65	37 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	37
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	66	38 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	38
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	67	39 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	39
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	68	40 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	40
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	69	41 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	41
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	70	42 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	42
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	71	43 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	43
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	72	44 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	44
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	73	45 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	45
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	74	46 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	46
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	75	47 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	47
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	76	48 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	48
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	77	49 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	49
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	78	50 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	50
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	79	51 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	51
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	80	52 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	52
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	81	53 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	53
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	82	54 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	54
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	83	55 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	55
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	84	56 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	56
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	85	57 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	57
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	86	58 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	58
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	87	59 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	59
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	88	60 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	60
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	89	61 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	61
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	90	62 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	62
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	91	63 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	63
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	92	64 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	64
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	93	65 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	65
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	94	66 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	66
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	95	67 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	67
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	96	68 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	68
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	97	69 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	69
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	98	70 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	70
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	99	71 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	71
11	3 DO YOU HAVE TO HURT NO MORE THE CLASH DO YOU HAVE TO HURT NO MORE (MONUMENTAL)	3	100	72 DO NOT KEEP MEETING MY TIME THE CLASH DO NOT KEEP MEETING MY TIME (MONUMENTAL)	72

Records with the greatest sales figures. © 1997 Billboard/RP Communications and SoundScan, Inc.

WEEK LAST WEEK	TITLE ARTIST (LABEL/PROMOTION LABEL)	WEEKS ON CHART
1	1	12
2	1	12
3	1	12
4	1	12
5	1	12
6	1	12
7	1	12
8	1	12
9	1	12
10	1	12
11	1	12
12	1	12
13	1	12
14	1	12
15	1	12
16	1	12
17	1	12
18	1	12
19	1	12
20	1	12
21	1	12
22	1	12
23	1	12
24	1	12
25	1	12

APRIL 12, 1997

WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHART	TITLE	ARTIST	FROM ALBUM
1	2	3	4	5	6	7
1	1	1	12	*** No. 1 *** CAN'T NOBODY HOLD ME DOWN (feat. J. Jive & J. Jive)	PUFF DADDY (FEAT. MASE)	1
2	2	2	15	IN MY BED	DRU HILL	1
3	3	3	9	GET IT TOGETHER	702	1
4	4	4	6	FOR YOU I WILL (FROM "SPACE JAM")	MONICA	1
5	5	5	9	I'LL BE	FOXY BROWN FEATURING JAY-Z	5
6	6	6	7	BAD DADDY	HEAVY D	1
7	7	7	11	WHAT'S ON TONIGHT	MONTELL JORDAN	1
8	8	8	10	CUPID	ERIKAH BADU	1
9	9	9	8	ON & ON	ERIKAH BADU	1
10	11	14	3	YOU DON'T HAVE TO HOLD ME MORE	MINT CONDITION	10
11	17	18	6	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME	11
12	13	26	3	I LOVE ME SOME HIM (DON'T WANT TO)	TONI BRAXTON	12
13	9	9	11	EVERY TIME I CLOSE MY EYES	DAISYFACE	13
14	15	15	5	REQUEST LINE	2JANE	14
15	19	22	13	RETURN OF THE MACK	MARK MORRISON	15
16	16	16	5	I SHOD SHURF	WARREN G	16
17	18	27	3	FOR YOU	KENNY LATTICEKE	17
18	20	20	6	LET IT GO (FROM "SET IT OFF")	RAY J	18
19	12	12	8	I'M NOT FEELING YOU	WETTE MICHIELO	19
20	13	13	8	HARD TO LOVE	DA BRAT FEATURING T-BOZ	20
21	25	28	8	GUETO SAY I'M SORRY	AZ YET FEATURING PETER CETERA	21
22	24	17	5	HEAD OVER HEELS	ALLURE FEATURING NAS	22
23	15	15	18	I CAN FLY (FROM "SPACE JAM")	KELL	23
24	22	21	5	LET ME CLEAR MY THROAT	JOJO	24
25	21	19	9	THE THEME (IT'S PARTY TIME)	TRACY LEE	25
26	NEW	1	1	*** Hot Shot Debut *** JAZZY BELLE	OUTKAST	26
27	26	24	24	DA' DIP	FREAK NASTY	27
28	28	30	32	WHAT CAN A MAN WOULD I BE	MINT CONDITION	28
29	31	34	5	STEP BY STEP (FROM "THE PREACHER'S WIFE")	WHITNEY HOUSTON	29
30	28	32	21	DON'T LET GO (LOVE) (FROM "SET IT OFF")	RAY J	30
31	35	45	6	*** Greatest Gainer/Sales *** GANGSTAS MAKE THE WORLD GO ROUND	WESTSIDE CONNECTION	31
32	33	33	3	SHU NUFF	TELA FEATURING FIGHTBALL & MUG	32
33	29	29	25	UN-BREAK MY HEART	TONI BRAXTON	33
34	30	31	24	KNOCKS ME OFF MY FEET YOU SHOULD KNOW	CONELL	34
35	27	23	23	YOU DON'T HAVE TO WORRY/IN MY LOVE WITH YOU	NEW JONAS	35
36	37	40	6	JUST THE WAY YOU LIKE IT	TASHA HODAY	36
37	34	32	20	COME BACK A PARTY	MC LYTE	37
38	38	41	27	NO TIME	LIL KIM FEATURING PUFF DADDY	38
39	44	35	28	NOBODY	KEITH SWEAT FEATURING ATHENA CAGE	39
40	NEW	1	1	COME ON	BILLY LAWRENCE FEATURING MC LYTE	40
41	41	36	15	TEARS	THE SLEY BROTHERS	41
42	39	37	16	I BELIEVE IN YOU AND REMEMBER (REAGAN THOU ART) (FROM "THE PREACHER'S WIFE")	WHITNEY HOUSTON	42
43	40	36	12	WHATEVA MAN	REDMAN	43
44	45	48	4	*** Greatest Gainer/Airplay *** I STEP INTO A WORLD (CAPTURE'S DELIGHT)	KRS-ONE	44
45	46	43	10	I CAN MAKE IT BETTER	LUTHER WALKER	45
46	43	46	10	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)	TRU FEAT. ICE CREAM MAN (MASTER P)	46
47	42	42	9	SUMMERS' LUTHER (FROM "LOVE JONES")	MAXWELL	47
48	36	39	10	WEEKEND THING	ALFONZO THUNDER	48
49	47	47	32	PONTA	QUINWINE	49
50	49	49	26	TITLE SET UP	ARTIST	FROM ALBUM
51	45	45	23	LUCHINI AKI (THIS IS IT)	CAMP LO	51
52	54	54	10	DO G'S GET TO GO TO HEAVEN?	RICHE RICH	52
53	53	53	4	YOU BRING THE SUMMINE	GINA THORNTON	53
54	59	59	2	DON'T KEEP WASTING MY TIME	TEDDY PENDERGRASS	54
55	60	60	8	FULL OF SMOKE	CHRISTION	55
56	55	55	11	WATCH ME DO IT (FROM "AL THAT")	ANASTASIA FEAT. SMOOTH AND JAY-Z	56
57	52	52	8	SAY... IF YOU FEEL ALRIGHT	CRYSTAL WATERS	57
58	51	51	8	THINGS I'VE NEVER CHANGED/RAPPER'S BALL	E-4O FEATURING DO-BOY	58
59	57	57	7	HIP-HOPERS	SOULTY KILLER FEATURING THE FUGES	59
60	50	50	4	BILL	PEGGY SCOTT ADAMS	60
61	61	61	2	SWEET LOVE	ELEMENTS OF LIFE	61
62	63	64	5	MAKE UP YOUR MIND	ASSORTED FLAVORS FEATURING BIG DADDY KANE	62
63	74	74	2	ALL ME (FROM "ROOTY CALL")	KIM K	63
64	66	66	19	NOTHING (BUT THE CAVI) (FROM "RYHME & REASON")	IMAK 104 THE DOG DOOD	64
65	58	58	9	THAT'S RIGHT	TAZ FEATURING RAHEEM THE DREAM	65
66	64	64	10	WHAT THEY DO	THE THROTS	66
67	71	72	6	NO ONE KNOWS ABOUT A GOOD THING YOU WANT ME TO DO	CURTIS MAYFIELD	67
68	65	65	9	RUNNIN'	CAPT. NATORIOUS B.I.G., RADIO, DAMIANCUDAL & STRETCH	68
69	62	65	9	TAKE YOUR TIME	THE BROS	69
70	56	58	8	T.O.N.Y. (TOP OF NEW YORK)	CAPONE-NORGEAT	70
71	79	79	4	SEEMIN' IS BELIEVING	ADRIANA EVANS	71
72	63	63	19	IT'S YOUR BODY	JOHNNY GILL FEATURING ROGER TROUTMAN	72
73	NEW	1	1	GONNA LET U KNOW	LIL BUD & TIZONE FEATURING KITH SWEAT	73
74	76	64	14	THE OTHER PART 3	FRANKIE CLOUTIER FEAT. CRAIG S. ROAME, SHANE B. WAINNE & JIMMY DAVIS	74
75	66	66	11	YOU WILL RISE	SWEETBACK FEATURING AMEL LARREUX	75
76	70	70	8	WOLAN	THE MACHINES	76
77	67	67	7	TRUE DIT	THE LEVERT	77
78	78	83	3	ME OR THE PAPES	JERU THE DAMMA	78
79	73	73	6	COULD YOU LEARN TO LOVE	TEVIN CAMPBELL	79
80	75	75	7	IF YOU PLAY YOUR CARDS RIGHT	LATANYA	80
81	87	92	3	IF TOMORROW NEVER COMES	FLAVOR UNDISCOVERED	81
82	80	80	7	NO GAIN THING	THE 2 LIVES CREW	82
83	76	76	18	IN YOUR WILDEST DREAMS	TINA TURNER FEATURING BARRY WHITE	83
84	77	67	5	STAY	MESHELL NEDGECORAL	84
85	72	83	5	MOVE IT IN MOVE IT OUT	DERECK CANT	85
86	86	86	6	PUPPET MASTER	MC MUGGS PRESENTS S.O. ASSASSINS FEAT. DR. DRE AND J. REAL	86
87	83	77	15	YOU DON'T HAVE TO LOVE ME	MONIFAH	87
88	89	89	1	LOVE ME FOR FREE	AKINLEYE	88
89	78	78	20	ATLENSEN/WEED OF STEEL	OUTKAST	89
90	85	85	7	TALK TO ME	WILCO DRICHO	90
91	88	71	11	THE WORLD IS MINE (FROM "DANGEROUS GROUND")	ICE CUBE	91
92	92	92	2	AIN'T NO WAY	CHARISSE ARINGTON	92
93	90	74	4	THE ULTIMATE	ARTIFACTS	93
94	96	94	17	EVERYDAY	QUAD CITY DJS	94
95	91	70	10	IT'S ALL ABOUT U	SHY	95
96	94	88	10	EMOTIONS	FRATE	96
97	97	97	9	RIDE RIDE RIDE	THE LEGENDARY TRASTERS	97
98	93	82	8	SAY SOMETHING I EVER HEARD	THE SONS OF SAMUEL	98
99	95	95	2	DON'T GO	JELLIE	99

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. © Videotape availability. ® Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Casing number in for cassette single. * Artists indicate casing number in for cassette multi-single; regular cassette single. © Cassette single availability. © CD single availability. © Multi-cassette single availability. © Vinyl single availability. © Vinyl single availability. © 1997, Billboard/BPI Communications.

Michael Jackson Strengthens Dancefloor Credibility

WITH "Blood On The Dance Floor," Michael Jackson enters closer to issuing the type of jam that loyalists have long clamored for—age that is low on bitter ranting and faux-symphonic melodrama and high on simple, butt-kickin' beats and catchy sing-along refrains.

The material on Jackson's last two albums, "Dangerous" and "History: Past, Present And Future—Book I," was most appealing when left to the imaginative



Feeling Massive. Veteran reggae vocalist Horace Andy chills during promotional spots on behalf of "Skyline," an album that compiles 14 of the classic singles he has issued over the past 25 years. The set also launches a Melanoid Records, a Caroline-distributed label helmed by the members of Massive Attack. Andy has become an icon in clubland in recent years, thanks to his dance-fueled collaborations with the renegade U.K. act as well as with Neneh Cherry and the Mad Professor. Among the set's highlights are the turntable-ready "Rock To Sleep" and "Elementary."

interpretations of underground producers and remixers who wiped away the light, frequently dated grooves of the original recordings and replaced them with edgy tribal, trance, techno, and hip-hop rhythms. The combination of such street-wise flavor with Jackson's unique vocals and smooth melodies was impossible to resist. We joined countless other clubland citizens in loudly urging Jackson to at least briefly step outside his heavily insulated world to kick a few jams with the folks whom his early recordings have so heavily influenced.

Well, he hasn't gone the full distance with "Blood On The Dance Floor," but he gets points for good intentions. Jackson has played it safe by collaborating with Teddy



by Larry Flick

Riley on production, and the original version of the song cruises at a mildly pleasant funk-hip-hop pace, allowing ample room for an ear-grabbing spruce of dry-heaving grunts and a thickly layered, deliciously infectious chorus.

On the groove trip, Tony Moran, Farley & Heller, and the Fugees ride to the rescue with remixes that push "Blood On The Dance Floor" over the creative top. The Fugees float the song's melody over a chilled, finger-snapping classic-funk bassline, while Farley & Heller sharpen the warmly harmonious hook with a rubbery Euro-house bassline. Moran hits the home run of this package with another of his disco-baked pro-productions, molding the song into a roof-raising epic that is destined to dominate turntables and satellite radio airwaves within seconds. Once again, the mind reels with fantasies of what the results might have been had Jackson opened his mind and directly collaborated with any of these producers.

Due in stores on April 22, the single previews "Blood On The Dance Floor: History In The Mix," a set that combines five new compositions with club-gear versions of songs from 1990's "History." Several of the other new cuts—"Morphine," "Superfly Sister," "Is It Scary," and "Ghosts"—were still in the mixing stage as we went to press.

Rounding out the album, which is set to May 20, is the rarely heard Jimmy Jam/Terry Lewis remix of "Scream"; Farley & Heller's slickly soulful rendition of "Money"; a percussive, James Brown-sounding mix of "2 Bad" by the Fugees; Hane's gloriously ethereal ambient/trance interpretation of "Earth Song"; a Todd Terry deep-house mix of "Stranger In Moscow" that was previously available only in the U.K. and Europe; David Morales' lush, upbeat version of "This Time Around"; Frankie Knuckles' now-classic disco reconstruction of "You Are Not Alone"; and a stormy reinvention of "History" by Moran. Largely coordinated by Frank Ceralo, director of A&R/marketing at Epic, this is a cute little package that should increase the mainstream visibility of some of clubland's finest.

According to Ceralo, "Blood On The Dance Floor: History In The Mix" was initially intended by Michael Jackson's forthcoming European summer tour. However, he says the project soon blossomed into a "tip of the hat to the underground, which has been unwavering in its support of the often-contro-

versal artist.

"Clubgoers have not been consumed with the negativity that a lot of media has continually heaped onto Michael," Ceralo says. "They can't be bothered with it. They just want to dance to his music. That's what this album is about—giving people something great to dance to, which has always been one of Michael's greatest strengths as an artist."

FREE AT LAST: "Free" is more than merely the name of Ultra Nite's first single with Strictly Rhythm Records. The Mood II Swing production is also a personal declaration of a new phase in the enduring diva's career.

"Over the last couple of years, I've tried to adopt a learning approach," she says. "In many ways, 'Free' embodies all of the things that have happened in my career, as well as what it feels like to be in a different place and trying to change direction."

Part of that change has been taking the navigator's role in her career. Several years ago, she parted ways with both Warner Bros. and longtime collaborators the Basement Boys, with whom she enjoyed a string of early-'90s hits that included "Is It Love," "Scandal," and "Rejoicing." The move triggered an odyssey into self-examination and creative exploration. "I realized that there was a lot that I wanted and needed to learn about the music business and about life in general," she says. "It was wonderful to have the time and freedom to explore and enrich my mind."

To accomplish that, Nite has gone back to school... literally. "I feel like I missed that experience by getting into the music business at such a young age," she says, revealing that she's immersed in study for a degree in business. "The



Who's A Freak? Crystal Waters, right, bonds in the studio with controversial basketball star Dennis Rodman after laying down vocals for "Just A Freak," the first single from her forthcoming Mercury album. Produced by the Basement Boys, the track also plays over the credits of Rodman's new movie, "Dobe Team." Waters and Rodman recently completed a videopack for the track with director Mark Smierling. Club DJs have been serviced with a 12-inch test-pressing of the single, which features mixes by Soul Solution. Meanwhile, Waters continues to climb the Hot 100 with "Say... I Do." "You Feel Alright," a cut from the "NBA At 50" compilation.

truth is that I may not always want to be in the forefront of this business. I'd like to open my own nightclub or maybe even start my own label. I want broader options in my life."

As she expands her business acumen, Nite is also strengthening her artistry. She is never without a pad and pen to jot down lyrical ideas for an album she hopes to record this year. She's planning to reunite with the Basement Boys for a least one track, with longtime pal Danny Madden and Mood II Swing also likely collaborators. "There is much ground for me to cover as an artist," she says. "Every day, there's a new idea or a new sound to try out. I feel like my best music is still ahead of me. And that's an exciting feeling."

BOOGIE WONDERLAND: After years of taunting and teasing clubland with the promise of an indie label, Def Mix Productions hatches Judy Weinstein and David Mor-

ales are finally launching Definity Records with "Moment Of My Life" by Bobby D'Ambrosio.

Featuring the venerable Michelle Weeks on lead vocals, this cover of a Jocelyn Brown/Inner Life disco-era chestnut has the kind of classic house groove that would make the genre's Chicago forefathers smile with pride. D'Ambrosio has matured tremendously as a producer, giving Weeks an array of punchy keyboards and a firm baseline to play with.

One of the most exciting bits of information to cross our desk in recent days is that the legendary Robert Owens is back in the studio, unleashing that gorgeous baritone voice all over a hearty house groove. He's putting the finishing touches to "High Hope," which will be out this spring on his own Musical Directions label. In the meantime, you can feast on the recently reissued classic "I'll Be Your Friend" on Perfecto U.K. (smartly continued on next page)

Billboard. HOT Dance Breakouts

APRIL 12, 1997

CLUB PLAY

1. I MISS YOU (BLOK) EXTREME
2. CHARLOTTE TRIANGLE/CLUB UNDERGROUND
3. GROUND WAVE
4. SUPERHERO (ALL STARS) ANJELA
5. SUPERHERO (KIM ENGLISH) HENRIK
6. DON'T SPEAK CLEAVELESS TAYLOR

MAXI-SINGLES ONLY

1. FEELIN' HONRY SEX KRAZI SUPER
2. STOP! FU, DANCE TRAX
3. TALKING ON THE MONSTER I.D.A.
4. KAMERA T.T. FEATURING MARLA
5. MUSIC, PEACE & HARMONY FRANK
6. MURRAY TWEETS

Breakouts: Titles with italics chart potential, based on club play or sales reported this week.

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CLASSICS
DANCE
CLUBHOUSE
ACID

WE ARE THE
12" VINYL
SINGLES
STORE

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

ARTIST

No. 1

WEEK	LAST	WEEKS	TITLE	ARTIST
1	2	3	4	5
1	1	9	GIVE IT UP (FRESH STREET) (MCA)	VICTOR CALDERONE
2	2	8	STAR PEOPLE (DREAMWORKS) (MCA)	GEORGE MICHAEL
3	3	7	HAVANA (A&M) 13327	KENNY G
4	4	8	PEOPLE HOLD ON (ARISTA) (PROMO)	LISA STANSFIELD
5	5	10	I'M ALIVE (GRANDSLAM) (CLUBSITY) (RHYTHM)	STRETCH AND VERN PERRY MADDOG
6	6	11	DISCOTHEQUE (LORD) (R&B)	U2
7	9	13	LEVEL UP (TRAMPOLINE) (STOLICH) (PROMO) (MERCURY)	THE CARIBBEANS
8	11	15	CALL ME (LUCAS) (457) (RCA)	LE CLUCK
9	14	15	TO STEP (SIDE) (ATLANTIC) (8540)	PET SHOP BOYS
10	7	3	IT'S JUST ANOTHER GROOVE (SM) (J&R) (505) (PROFILE)	THE MIGHTY QWARTZ
11	10	12	SON OF A PREACHERMAN (LUCAS) (45596)	SOUL S.K.
12	15	24	THAT SOUND (KING STREET) (108)	PUMP FRICTION
13	22	36	ONE IN A MILLION (BLACKBOARD) (PROMO) (ATLANTIC)	MAIHA
14	22	32	HUEY LA CADERA (MOVE YOUR BODY) (STRETCH RHYTHM) (12495)	REEL 2 REAL FEAT. PROCTO LINO
15	12	9	STEP BY STEP (ARISTA) (13333)	WHITNEY HOUSTON
16	19	25	IT HAS BEGUN (YET) (SOUNDTRAX) (80357)	PSYROSINON
17	20	21	ARE YOU THERE... (DANCE) (MUSIC) (TRAC) (COLUMBIA)	WINK
18	26	41	SAXMANIA (A&M) (BOOGIE) (805)	MILANO
19	8	6	INSOMNIA (CHESTER) (MCA) (13333) (ARISTA)	FAITHLESS
20	17	14	BOOMENTS... (STRETCH RHYTHM) (12495)	NOISE MAKER
21	13	11	DON'T STOP MOVIN' (UNDISCOVERED) (5557) (MCA)	LIVIN' JOY
22	21	19	MAKE MY DAY (ARISTA) (44878)	GRACE UNDER PRESSURE
23	34	—	TESTIFY (SOLARIS) (005)	JAY WILLIAMS
24	18	17	CALLING YOUR NAME (STOLICH) (IMPORT)	E-TYPE
25	26	19	YUM YUM (JELLYBEAN) (252)	PULSE FEATURING ANTONIETTE ROBERSON
26	19	17	RUNAWAY (GANT) (777) (THANE) (30949)	NYORICA SOUL FEATURING RETA
Power Pick				
27	39	—	DA FUNK (LUCAS) (45702)	DAFT PUNK
28	33	—	MAKE YOUR OWN KIND OF MUSIC (MCA) (SOUNDTRAX) (PROMO)	MAMA CAUSE
29	31	31	ONLY YOU (MCA) (204)	SHAY JONES
30	30	38	DEERIE (HANS ON) (PROMO)	GEORFF WILLIAMS
31	32	40	RHYTHM IS A DANCER (ARISTA) (PROMO)	SNAP
32	36	47	WHERE HAVE ALL THE COWBOYS GONE? (MCA) (4385) (WARNER BROS.)	PULA COLE
33	28	30	A LITTLE BIT OF LOVE (RCA) (702) (ATLANTIC)	RUPAUL
34	24	20	WANNABE (VIRGIN) (38579)	SPIG GALLIES
35	45	—	NOT OVER YET (PERFECT) (MERCURY) (57843)	GRACE
36	38	—	SEARCHIN' (GROOVE) (ON) (STRETCH) (RHYTHM)	MOOD II SWING FEATURING LONI CLARK
37	15	14	SAY... IF YOU FEEL ALRIGHT (MERCURY) (57843)	CRYSTAL WATERS
38	42	49	FUNK LIKE DIRT (INTEREST) (0043)	BARRY HARRIS
39	47	—	MAJIC (MCA) (0043)	XENI
40	43	43	HARDNOT (MCA) (PROMO) (04)	SHUFFLE INC.
Hot Shot Debut				
41	NEW	1	RELEASE YOURSELF (ATLANTIC) (505)	TRANSIANT SOUL
42	NEW	1	ONE MORE TIME (ARISTA) (13335)	REAL MCOCY
43	33	29	SLIPPERY MAGGIE (MCA) (50127)	ASHLEY MACISAAC WITH MARY JANE LAMOND
44	46	—	NEEVERY FEEL THIS WAY (JELLYBEAN) (250)	FAST FORWARD FEATURING BEVERLY
45	40	46	MAS DE LO QUE TE IMAGINAS (ARISTA) (43960)	THE SACADOS
46	NEW	1	OFFSHORE (ECLIPSE) (AMERICA) (3680)	CHICANE
47	NEW	1	MUSIC POPULAR (200) (SCOUT24)	DOLCE & GABBANA
48	27	22	STAY HAWKIN' (PROMO) (R&B)	ME'SHELL NIQUELLO
49	NEW	1	TELL THE WORLD (MCA) (2035)	REDEMPTION FEATURING EVELYN THOMAS
50	NEW	1	HOLD ON (LUCAS) (45566)	WOO YORNING

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF 125 TOP OF SALES (TOP OF SALES) EQUIPPED BY DANCE TRAX
STORES WHICH REPORT NUMBER OF COPIES SOLD TO SOURCEPOINT, INC. SOURCEPOINT

ARTIST

No. 1

WEEK	LAST	WEEKS	TITLE	ARTIST
1	2	3	4	5
1	1	9	CAN'T HOLD YOU DOWN (7) (50) (LAFAYETTE) (4243) (J&R)	JUST DADDY (J&R) (MCA)
2	3	3	INSOMNIA (7) (50) (CHESTER) (MCA) (13333) (ARISTA)	FAITHLESS
3	4	8	STEP INTO A WARD (PHANTOM'S DELIGHT) (7) (50) (442)	IRS ONE
Greatest Gainer				
4	15	26	REQUEST LINE (7) (50) (LAFAYETTE) (4243) (J&R)	ZHANE
5	7	12	RUNAWAY (7) (50) (GANT) (777) (THANE) (30949)	NYORICA SOUL FEATURING RETA
6	9	—	A LITTLE BIT OF ECSTASY (7) (50) (CLASSIFIED) (MCA) (13333) (ARISTA)	JOCVELYN ENRIQUEZ
7	3	4	LET ME CLEAR MY THROAT (7) (50) (CLUMBERSON) (4374) (WARNER BROS.)	BOO KIDOL
8	13	6	ONE MORE TIME (7) (50) (ARISTA) (13335)	REAL MCOCY
9	6	5	DON'T CRY FOR ME ARGENTINA (7) (50) (WARNER BROS.) (43859)	MADONNA
10	14	16	UNBREAK MY HEART (7) (50) (LAFAYETTE) (4243) (J&R)	TONI BRAXTON
Hot Shot Debut				
11	NEW	1	BLOCK ROCKIN' (BEATS) (7) (50) (ATLANTIC) (8540) (PROMO)	THE CHEMICAL BROTHERS
12	22	11	CALL ME (7) (50) (LUCAS) (45704)	LE CLUCK
13	5	15	WE'VE BEEN FEELING YOU (7) (50) (LAFAYETTE) (4243) (J&R)	WETTE MICHELLE
14	15	8	BIG DADDY (7) (50) (LAFAYETTE) (4243) (J&R)	HEAVY O
15	16	9	THE THEME OF THE PARTY TIME (7) (50) (BOSTON) (64) (UNIVERSAL)	TRACEY LEE
16	20	17	RETURN OF THE MACK (7) (50) (ATLANTIC) (8540)	HARVEY KARPIS
17	10	—	TALK TO ME (7) (50) (LAFAYETTE) (4243) (J&R)	WILD ORCHARD
18	8	43	STAR PEOPLE (7) (50) (DREAMWORKS) (MCA) (13333) (ARISTA)	GEORGE MICHAEL
19	23	13	STEP BY STEP (7) (50) (ARISTA) (13333)	WHITNEY HOUSTON
20	11	10	DON'T SPEAK (7) (50) (229) (66073)	CLUELESS
21	NEW	1	JAZZY BELLE (7) (50) (LAFAYETTE) (4243) (J&R)	OUTCAST
22	16	29	WE ON THE PAPES (7) (50) (PROMO) (DANCE) (13333) (ARISTA)	JERU THE DAMAJA
23	17	18	I'LL BE (7) (50) (LAFAYETTE) (4243) (J&R)	FOXY BROWN FEATURING JAY-Z
24	12	6	HEAD OVER HEELS (7) (50) (MCA) (MCA) (13333) (ARISTA)	ALLURE FEATURING NAS
25	38	30	FIRE UP (7) (50) (TWISTED) (10244)	FUNKY GREEN DODGERS
26	28	14	CARRY ON (7) (50) (INTEREST) (004)	DONNA SUMMER & GREGORY MORGAN
27	47	38	IT'S SWEETER (7) (50) (LAFAYETTE) (4243) (J&R)	C. B. LILLARD
28	NEW	1	SOAK UP THE SUN (7) (50) (LAFAYETTE) (4243) (J&R)	BILLY LAWRENCE FEATURING MIC LITE
29	25	7	PLEASE DON'T GO (7) (50) (ARISTA) (13335)	NO MERCY
30	24	20	GET READY (7) (50) (LAFAYETTE) (4243) (J&R)	DA JUNE
31	48	27	GET UP (7) (50) (MCA) (13333) (ARISTA)	BYRON STENDLY
32	27	21	Ghetto Love (7) (50) (50) (50) (7) (50) (LAFAYETTE) (4243) (J&R)	DA BRAT FEATURING T-BONE
33	35	24	FIRESTARTER (7) (50) (LAFAYETTE) (4243) (J&R)	PRODIGY
34	32	32	HUEY LA CADERA (MOVE YOUR BODY) (7) (50) (STRETCH) (RHYTHM) (12495)	REEL 2 REAL FEAT. PROCTO LINO
35	21	12	DA DIP (7) (50) (MCA) (MCA) (13333) (ARISTA)	FREAK NASTY
36	NEW	1	DA FUNK (7) (50) (LAFAYETTE) (4243) (J&R)	DAFT PUNK
37	30	—	DA FUNK (7) (50) (LAFAYETTE) (4243) (J&R)	JUNIOR VASQUEZ
38	49	31	LUNCHIN' AREA (7) (50) (LAFAYETTE) (4243) (J&R)	CAMP LITE
39	34	30	COLD ROCK A PARTY (7) (50) (LAFAYETTE) (4243) (J&R)	MIC LITE
40	26	44	5 (7) (50) (LAFAYETTE) (4243) (J&R)	DAFT PUNK
41	40	35	ON (7) (50) (LAFAYETTE) (4243) (J&R)	DAFT PUNK
42	RE-ENTRY	1	IT'S ALRIGHT (7) (50) (LAFAYETTE) (4243) (J&R)	NYORICA SOUL FEATURING RETA
43	29	25	SAY... IF YOU FEEL ALRIGHT (7) (50) (MERCURY) (57843)	CRYSTAL WATERS
44	28	—	WU-RENEGADES (7) (50) (MCA) (13333) (ARISTA)	KILLARNEY
45	NEW	1	GET TOGETHER (7) (50) (LAFAYETTE) (4243) (J&R)	JASPER STREET COMPANY
46	43	41	DON'T STOP MOVIN' (7) (50) (LAFAYETTE) (4243) (J&R)	LIVIN' JOY
47	31	28	THE ULTIMATE (7) (50) (LAFAYETTE) (4243) (J&R)	ARTIFACTS
48	44	—	MUSIC (7) (50) (LAFAYETTE) (4243) (J&R)	DOLCE & GABBANA
49	RE-ENTRY	1	HARD TO SAY I'M SORRY (7) (50) (LAFAYETTE) (4243) (J&R)	AZ YET FEATURING PETER CETERA
50	41	41	I BELIEVE I CAN FLY (7) (50) (LAFAYETTE) (4243) (J&R)	RELLY

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Jammin' For Radio. Columbia Records staged an acoustic jam during the Country Radio Seminar. Showing taking part, from left, were Don Cook; DKC Music; Wade Hayes; Columbia Records VP for national country promotion Debi Fleischer; Mary Chapin Carpenter; Rick Trevino; and Sony Music Nashville president Allen Butler.

RCA Catches New 'Tiger By The Tail' Classic Tune Leads To Sara Evans' Debut Set

■ BY CHET FLIPPO

NASHVILLE—Under normal circumstances, the 1963 bookworm-Harlan Howard classic "I've Got A Tiger By The Tail" would not be the song of choice for a new female singer's audition tape for a major Nashville label.

But then, Sara Evans is not your average new female vocalist, and the RCA Label Group these days is far from being a predictable major Nashville label.

RCA senior director of A&R Renee Bell says that once songwriting legend Howard heard Evans singing his song, "he was after Bell for weeks to listen.

Bell finally listened to Evans' demo of "Tiger By The Tail" and was impressed, but when she heard a tape of Evans' own songs, "they just killed me—they blew me away," says Bell.



EVANS

"She is so far beyond being just a new artist. This is like seeing Patsy Cline. She's a star."

Bell took the tape to RCA Label Group chairman Joe Galante, who had been considering several new female artists.

"Then," says Galante, "he came in here and did an acoustic live set and we were blown away. We sat down and talked about what he wanted to do. We knew we had an artist, not just a singer. She is very talented, not just in music or songwriting, but also is a very bright person and decided that this is the right place for her to be."

Once the deal was done, Evans and RCA looked outside Nashville for an unconventional choice as producer and producer, says Evans, the respected Los Angeles musician, artist, and producer of Dwight Yoakam, among others.

The result is a stunning debut album, "These Chords And The Truth," which blends traditional and contemporary country. It's due May 20.

Evans says she was being heavily pushed by Rising Tide when RCA weighed in with an offer. "I asked Joe to tell me about RCA and why I should sign with him," she says, "and he did." She had also decided an Anderson as producer, she says, and RCA concurred. "We liked the idea," says Galante, "of Pete producing and taking her out of the process here and using completely different players."

"I would routinely pass on any offer coming from Nashville," says Anderson, saying he trusts Renee Bell's. (Continued on page 27)

Wynonna To Make A Leap In Labels; O'Donnell Gets Busy With Stateside Gigs

ON THE ROW: Wynonna exits her Curb/MCA label affiliation for Curb/Universal. The deal is not yet official and no announcement has been made.

Best-selling Irish country singer Daniel O'Donnell was in Nashville and stopped to visit with Nashville Scene. A big fan of Music City, O'Donnell has recorded one album here, with Allen Reynolds producing, has played the Grand Ole Opry and Fun Fair, and has made numerous appearances on TNN.

His North American appearances this year will be at the Berklee Theatre in Boston June 26, Nepean Centre in Ottawa June 28, Bassett Theatre in Toronto June 29, and Carnegie Hall in New York July 2. He tells us he's now got North American distribution with Honest Entertainment.

"It's quite difficult to make any great impression here with record sales," he says. "But I'll try. I'll just have to wait and see."

A few tickets remain for the music law symposium The Client, The Firm, The Deal, to be held April 17 at the Regal Maxwell House here. Artists Records president Clive Davis will deliver the keynote presentation.

Former EMI Nashville VP Jimmy Gilmer has formed AG Management. Initial clients are Curb/Universal act Cactus Choir and Brad Paisley. ... Rhonda Fortlaw reigns as Arista Nashville media and publicity manager. She is engaged to Capitol artist Trace Adkins. ... Tracy Graham-McGlocklin is named sales and marketing manager at Sony Nashville. ... Craig Campbell is named associate director of media and publicity for Epic.

Rosie Flores joins A&P at The Wheel. The San Antonio, Texas, country chanteuse also has a three-album deal with Rounder Records. ... MCA Nashville ups Bill Mack to director of national promotion. He replaces Scott Berchetta, who has not announced his plans. ... MCA also names Guy Floyd manager of product development. ... Rod Parkin is named professional manager at peermusic. He was at Life Music Group. ... Former Capitol Nashville executive VP GM Walt Wilson will soon announce a joint venture with Miles Copeland. ... Wayne Hancock signs with Ten Ten Music. ... Imprint Records names Joe Redmond national promotion director. He was at Marco Productions. ... Tracy Byrd, his corporate sponsor Norman Lanes, and WSDJ Nashville sponsor "Big Bass Tournament" April 26 at Old Hickory Lake in Hendersonville, Tenn. Proceeds benefit the Police Athletic League. The winner will receive a \$27,000 bass boat.

The Mark Collie Foundation has presented the Vanderbilt University Medical Center with a check for \$270,000 for diabetes research. The money was raised by the 1996 "Mark Collie Race For Diabetes Cure." ... General Motors has signed on as corporate sponsor for Michelle Wright's upcoming 30-city Canadian tour. ... The Country Music Assn. promotes Ricky Whittaker to director of board administration.

THE LATE Bill Monroe will be honored with a special concert April 17 at the Human Auction. "The Sound of Bill Monroe Returns To The Ryman" will feature Marty Stuart, Ricky Skaggs, James Monroe, Jeff Tammy Sullivan, Ralph Stanley, Charlie Daniels, Jim & Jesse McReynolds, John Hartford, Jimmie Martin, Tim O'Brien, the Osborne Brothers, Mac Wiseman, Connie Smith, Larry Sparks, Mark O'Connor, Del McCoury, the Bluegrass Boys, and others. Proceeds will go to construction and maintenance of a monument being built to mark Monroe's grave site in Kosciusko, Ky. ... Belmont University Center for Entertainment Industry Entrepreneurship Education hosts a seminar/workshop on starting a business in the music industry Friday (11)-Saturday (12). ... Belmont professor Don Cusick, who is finishing a biography of Emmy Arnold, tells us that his research shows that Arnold has sold in excess of \$5 million records, most of it before Recording Industry Assn. of America certification and SoundScan.

RECORD ROUNDUP: The great Tennessee Ernie Ford is well represented by a two-disc release on Rane & The and a single CD on Capitol Nashville Vintage Collections. The latter label also has self-titled single-CD collections by Slim Whitman and Tex Ritter. ... Among Columbia Legacy's reissues of the Byrds' albums is one of particular interest to country fans, "Sweetheart Of The Rodeo," from 1968, was a landmark album in country-rock fusion, but some of seminal member Gram Parsons' original vocals were replaced by Roger McGuinn. ... The reason because of label problems Parsons fled. This reissue adds eight bonus tracks, including some restored Parsons vocals. ... Nashville's Compusound Records is issuing "In The Country Of Country: People And Places In American Music" in conjunction with the Nicholas Davidoff book of the same name. Artists on the CD range from Jimmie Rodgers, Patsy Cline, and George Jones to Buck Owens, Merle Haggard, Rie DeMont, The Flattlanders (the early group with Joe Ely, Jimmie Dale Gilmore, and Butch Hancock), and Emmylou Harris.



by Chet Flippo

Writer Shaw Seeks Singer's Spotlight On 2nd Reprise Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—Most people who have heard that fast-food ad campaign proclaiming that "Different is good" would agree. But when it comes to country radio, being different can be a double-edged sword.

Such is the case with singer/songwriter Victoria Shaw. Her 1996 debut album was loved by critics but failed to garner significant radio play. With the May 20 release of her self-titled Reprise sophomore album, however, Shaw and label executives believe they are delivering a package that will help her make the transition from acclaimed songwriter to successful artist.

"I know I'm different. I don't have the normal country music background," says Shaw, a New Yorker who also spent time in California. "I know I don't have an accent like the typical country music act, but I like not being typical. I wasn't born into country music. I found it, I sought it out and felt passionately, madly in love with it and came to it from a choice."

Shaw first translated that passion

into songwriting and is known for hits including "Crazy Good," "The River," and John Michael Montgomery's "I Love The Way You Love Me." Shaw's reputation as a songwriter places the focus on the song, and, therefore, her talent as a vocalist has been largely overlooked. But that could change with the release of a cover of "The River," the first single from the forthcoming album, due Monday.

Warner/Reprise Nashville president Jim Ed Norman, who co-produced Shaw's album with Andy Byrd, suggested Shaw try the song. "We just went into the studio and gave it a whirl," Shaw recalls. "That cut in the second take and basically the scratch vocal. I hate to sound clichéd, but it really was magical."

Shaw admits that her songwriting at times overshadows her aspirations as a singer. (Continued on page 27)

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Billboard **HOT COUNTRY** SINGLES & TRACKS

APRIL 12, 1997

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. WEEKS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	POSITION
1	2	1	11	***No. 1*** 1 week at No. 1	
1	2	1	11	RUMOR HAS IT (C) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	1
2	1	1	72	THIS AIN'T NO THINKIN' THINGS (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	2
3	6	17	17	WHEN I CLOSE MY EYES (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	3
4	4	12	12	DON'T TAKE HER SEAS ALL I GOT (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	4
5	4	18	18	HOLDIN' (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	5
6	3	1	16	HOW WAS I TO KNOW (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	6
7	9	11	5	ONE NIGHT AT A TIME (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	7
8	11	12	8	ON THE VERGE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	8
9	12	15	13	ANOTHER YOU (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	9
10	14	8	14	BETTER MAN, BETTER OFF (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	10
11	13	13	14	EMOTIONAL GIRL (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	11
12	8	2	19	SHE'S TAKEN A SHINE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	12
13	16	9	7	SAD LOOKIN' MOON (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	13
14	18	20	13	IF SHE DON'T LOVE YOU (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	14
15	19	22	7	I MISS YOU A LITTLE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	15
16	17	18	12	GOOD AS I WAS TO YOU (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	16
17	21	25	7	***AIRPOWER*** BRYAN WHITE	17
18	20	23	10	***AIRPOWER*** KEVIN SHARP	18
19	7	5	17	SHE DREW A BROKEN HEART (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	19
20	10	9	13	EVERYTHING FLOVE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	20
21	22	26	10	KARL HORSE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	21
22	25	29	7	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	22
23	24	13	13	455 ROCK (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	23
24	26	34	4	WHY WOULDN'T I SAY GOODBYE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	24
25	15	6	18	PLACES YOU NEVER BEEN (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	25
26	19	32	7	SIX DAYS ON THE ROAD (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	26
27	33	50	4	A LITTLE MORE LOVE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	27
28	35	17	17	CRY ON THE SHOULDER OF THE ROAD (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	28
29	34	46	4	THE LIGHT IN YOUR EYES (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	29
30	31	31	40	COLD OUTSIDE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	30
31	35	37	1	LITTLE THINGS (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	31
32	27	16	17	UNCHAINED MELODY (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	32
33	36	36	12	HERE'S YOUR SIGN (GET THE PICTURE) (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	33
34	37	39	18	A MAN THIS LONG (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	34
35	17	39	4	PLACES YOU NEVER BEEN (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	35
36	47	41	5	NEVER AGAIN, A STEAL (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	36
37	45	61	4	COUNT ME IN (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	37
38	40	40	7	I NEED YOU (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	38

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	POSITION
39	43	47	6	THIS IS YOUR BRAIN (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	39
40	64	49	0	WHATSOEVER COMES FIRST (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	40
41	64	49	0	SAY YES (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	41
42	50	56	4	LOVED TOO MUCH (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	42
43	16	47	40	HALF WAY (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	43
44	47	44	10	DADDY'S LITTLE GIRL (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	44
45	49	45	7	LET IT RAIN (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	45
46	54	54	4	I ONLY GET THIS WAY WITH YOU (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	46
47	48	27	13	EASE MY TROUBLED MIND (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	47
48	38	28	19	HEARTBEAT EVERY DAY (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	48
49	51	51	8	BREAKFAST IN BIRMINGHAM (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	49
50	51	51	8	THE HOPELESS SON (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	50
51	53	52	5	THE USED TO BE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	51
52	50	47	6	I WANT TO BE YOUR GIRLFRIEND (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	52
53	55	53	5	A BOLD NEW BEGINNING (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	53
54	39	35	11	I WANT TO BE YOUR GIRLFRIEND (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	54
55	50	68	4	USE MY MIND (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	55
56	60	60	12	CHANGE HER MIND (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	56
57	56	18	2	SHE SAID HE HEARD (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	57
58	58	58	4	TAKE IT FROM ME (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	58
59	61	66	3	SOMEWHERE IN LOVE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	59
60	65	—	2	WHEN I SEE YOU (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	60
61	NEW	1	1	***HOT SHOT DEBUT*** ALAN JACKSON	61
62	69	67	3	FIRE WHEN READY (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	62
63	67	73	3	TRUCK LIES (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	63
64	62	63	4	TO LIVE, TOO MUCH (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	64
65	NEW	1	1	FIT TO BE TIED DOWN (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	65
66	65	66	1	DO IT AGAIN (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	66
67	54	—	1	I COULD LOVE A MAN LIKE THAT (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	67
68	NEW	1	1	BEING YOUR KISSES (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	68
69	67	69	4	ONE NIGHT STAY (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	69
70	63	57	9	I'D LOVE YOU TO LOVE ME (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	70
71	72	71	1	THE SWING (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	71
72	NEW	1	1	FROM WHERE I'M SITTING (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	72
73	64	62	4	A GIRL LIKE YOU (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	73
74	NEW	1	1	I'D RATHER LIVE WITH YOU (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	74
75	75	—	4	STATE OF MIND (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	75

Billboard **Top Country Singles Sales**

APRIL 12, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND CASH SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	POSITION
1	2	1	11	***No. 1*** 1 week at No. 1	
1	2	1	11	HERE'S YOUR SIGN (GET THE PICTURE) (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	1
2	7	6	4	ONE NIGHT AT A TIME (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	2
3	3	2	11	WE DANCED ANYTIME (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	3
4	4	4	43	THE LIGHT IN YOUR EYES/BLUE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	4
5	5	3	18	FRIENDS AGAIN (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	5
6	7	9	5	I MISS YOU A LITTLE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	6
7	6	5	12	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	7
8	8	8	13	EMOTIONAL GIRL (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	8
9	9	10	11	SHE'S TAKEN A SHINE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	9
10	11	7	30	ANOTHER YOU, ANOTHER ME (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	10
11	12	11	17	MACARENA (COUNTRY VERSION) (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	11
12	13	12	24	LITTLE BITTY (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	12

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	POSITION
14	14	8	STATE OF MIND (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	CRYSTAL BERNARD	14
15	NEW	1	BETTER MAN, BETTER OFF (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	TRACY LAWRENCE	15
16	18	22	LITTLE THINGS (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	TANYA TUCKER	16
17	16	18	DARK HORSE (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	MILA MASON	17
18	15	16	IT IS A TEAR AT THE END (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	TRACY LAWRENCE	18
19	17	17	GOOD BLESS THE CHILD (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	SHAWN THORN	19
20	24	—	A BOLD NEW BEGINNING (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	TAMMY GRANT	20
21	NEW	1	NEVER AGAIN, AGAIN (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	LEE ANN WOMACK	21
22	NEW	1	SIX DAYS ON THE ROAD (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	SAWYER BROWN	22
23	19	15	I DO REPRISÉ (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	PAUL BRANOT	23
24	NEW	1	I'D LOVE YOU TO LOVE ME (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	EMILIO	24
25	20	20	GOODNIGHT SWEETHEART (S) J. B. LENOIR / J. B. LENOIR (C) J. B. LENOIR	DAVID KERSH	25

Artists & Music

Freewheeling Bill Frisell Gives 'Nashville' A Nod

GONE COUNTRY: Cross-genre collaborations are commonplace for freewheeling modernists like Bill Frisell.

But "Nashville," his gentled partnership with members of Allison Krauss' Union Station ensemble, is sure to turn a few heads. Recorded in Music City and due April 29 from Nonesuch, the disc is breezy, sentimental, and contains only dabs of refined improvising—fully able, it would seem, to snuggle into a liberal triple-A radio format.

The guitarist-composer, one of jazz's most respected artists due to the distinctive and daring personality of his work, is candid about his dissatisfaction with stylistic orthodoxy.

"People think things have to be stuck in these holes," he says. "I love breaking those boundaries. I'm known in a lot of realms, but in none of them am I that big. I don't sell many records. So I can kind of do whatever I want. I would just love it if folks in Nashville heard this music. I really wonder what they'd think. When people hear my music live, I usually get a good, emotional reaction, even if they don't know anything about it."

Produced by Wayne Horvitz and featuring vocals by Robin Holcomb, "Nashville" finds Frisell sharing instrumental ideas with banjoist Ron Block and mandolinist Adam Steffey, both of Union Station. Also aboard are dobro virtuoso Jerry Douglas and bassist Viktor Krauss, who plays in Lyle Lovett's Large Band. The celebrated Mr. Krauss, who wasn't available for the recording session last year, recently said that, to her at least, the music "actually sounds like nothing else I've ever come across."

Frisell says that he learned a

trick or two about the language of country picking from the Station masters. "Both of those guys were strong players," he recalls, "Ron especially played a lot of pretty stuff. People always refer to the country thing in my music. I have a little hint of that in there, but not really. Those guys really, really do."

"Nashville" offers several instrumental pieces and a few older vocal tunes, including "Will Jesus Wash The Bloodstains From Your Hands," by folk singer Hazel Dickens, Skeeter Davis' timeless country-pop hit "The End Of The World," and Neil Young's "One Of These Days."

"I had just seen Cassandra Wilson," says Frisell, "and said to myself 'Oh man...'. She does that stuff so well." The recent arrival of Union Station's "So Long So Wrong" on Rounder and the surprise double platinum status of Krauss' last outing, "Now That I Found You: A Collection," can't help but enhance visibility for "Nashville."

DATA: When crafting a tribute record, most jazz musicians put a personal spin on the pieces of another artist. Guitarist Larry Coryell has come up with a novel twist to that tack. He's recorded an album inspired by one of his own classic outings, the 1970 disc "Spaces," originally released on Vanguard. "Spaces Revisited" is due from Shanachie May 20. It was made by a hot band: guitarist Birell Lagrene, drummer Bill Cobham, and bassist Richard Bona are all on board. They played new Coryell pieces that go for that "Spaces" attitude... Speaking of bompers, Ronnie Law's "Tribute

(Continued on next page)



by Jim Macenie

Billboard

APRIL 12, 1997

TOP BLUES ALBUMS.

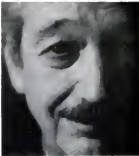
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	COMPILER	ARTIST
				Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by	
				LABEL & NAME (C) COPYRIGHTING LABEL	
					★ No. 1 ★
1	9	1	LIE TO ME	★ No. 1 ★	JOHNNY LANG
2	20	2	HELP YOURSELF	★ No. 1 ★	PEGGY SCOTT-ADAMS
3	14	3	GREATEST HITS A	★ No. 1 ★	STEVE RAY VAUGHAN & DOUBBLE TROUBLE
4	4	4	DON'T LOOK BACK	★ No. 1 ★	JOHN LEE HOOKER
5	NEW	5	ROCKIN' MY LIFE AWAY	★ No. 1 ★	GEORGE THOROGOOD & THE DESTROYERS
6	5	7	LEDBETTER HEIGHTS	★ No. 1 ★	KENNY WAYNE SHEPHERD
7	35	8	BLUE DROPS OF RAIN	★ No. 1 ★	COREY STEVENS
8	44	9	GOOD LUCK	★ No. 1 ★	JOHNNIE TAYLOR
9	34	10	A TRIBUTE TO STEVE RAY VAUGHAN	★ No. 1 ★	VARIOUS ARTISTS
10	9	11	JUST LIKE YOU	★ No. 1 ★	KEB MO'
11	10	12	UNDER ONE ROOF	★ No. 1 ★	ROOMFUL OF BLUES
12	11	13	A PIECE OF YOUR SOUL	★ No. 1 ★	STORYVILLE
13	NEW	14	SMOKIN' IN BED	★ No. 1 ★	DENISE LASALLE
14	10	15	SIMPLY	★ No. 1 ★	TYRONE DAVIS
15	12	16	MR. WIZARD	★ No. 1 ★	R.L. BURNSIDE

TOP REGGAE ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	COMPILER	ARTIST
				Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by	
				LABEL & NAME (C) COPYRIGHTING LABEL	
					★ No. 1 ★
1	2	97	NATURAL MYSTIC	★ No. 1 ★	BOB MARLEY & THE WALKERS
2	1	29	MY EXPERIENCE	★ No. 1 ★	BOUNTY KILLER
3	90	3	BOOMBASTIC A	★ No. 1 ★	SHAGGY
4	72	4	THE BEST OF VOLUME ONE	★ No. 1 ★	UB40
5	6	5	THE BEST OF VOLUME TWO	★ No. 1 ★	UB40
6	5	6	'TIL SHILOH	★ No. 1 ★	BUJU BANTON
7	15	7	MAESTRO	★ No. 1 ★	BEENIE MAN
8	14	8	JOYRIDE	★ No. 1 ★	VARIOUS ARTISTS
9	21	9	STRICTLY THE BEST SEVENTEEN	★ No. 1 ★	VARIOUS ARTISTS
10	13	10	SOUL ALMIGHTY: THE FORMATIVE YEARS VOL. 1	★ No. 1 ★	BOB MARLEY
11	11	11	MARLEY MUSIC LIVE IN CENTRAL PARK AT SUMMER STAGE	★ No. 1 ★	VARIOUS ARTISTS
12	38	12	MAN WITH THE FIST	★ No. 1 ★	MAXI PRIEST
13	12	13	REGGAE GOLD 1996	★ No. 1 ★	VARIOUS ARTISTS
14	12	14	MR. MARLEY	★ No. 1 ★	DAMIAN JR. GONG MARLEY
15	RE-ENTRY	15	FIRE ON THE MOUNTAIN	★ No. 1 ★	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	COMPILER	ARTIST
				Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by	
				LABEL & NAME (C) COPYRIGHTING LABEL	
					★ No. 1 ★
1	4	47	RIVERDANCE	★ No. 1 ★	BILL WHELAN
2	2	4	MICHAEL FLATLEY'S LORD OF THE DANCE	★ No. 1 ★	ROMAN HARDIMAN
3	5	2	CABO VERDE	★ No. 1 ★	CESARIA EVORA
4	3	5	LEGENDS	★ No. 1 ★	JAMES GALWAY & PHIL COULTER
5	15	2	SEVEN	★ No. 1 ★	ZAP MAMA
6	26	2	SANTIAGO	★ No. 1 ★	THE CHEFTAINS
7	5	7	CELTIC CROSSROADS	★ No. 1 ★	JOHN WHELAN & FRIENDS
8	24	8	RED HOT & RIO	★ No. 1 ★	VARIOUS ARTISTS
9	9	9	ROGNA: THE BEST OF CLANNAD	★ No. 1 ★	CLANNAD
10	RE-ENTRY	10	NIS LIFE	★ No. 1 ★	ISRAEL KAMAWAKWOLE
11	RE-ENTRY	11	CELTIC TWILIGHT 3 LULLABIES	★ No. 1 ★	VARIOUS ARTISTS
12	RE-ENTRY	12	HERRA GITANA	★ No. 1 ★	GISSY KINGS
13	RE-ENTRY	13	LAMOUR DU LA FOLIE	★ No. 1 ★	BEAUJOLEL
14	RE-ENTRY	14	SPIRITCHASER	★ No. 1 ★	DEAD CAN DANCE
15	RE-ENTRY	15	THE BROTHERS MCMULLEN	★ No. 1 ★	SOUNDTRACK



CHARLIE MUSSELWHITE
ROUGH NEWS



It doesn't matter where you live or what kind of background you come from... when you hear the blues, it reminds you that you are human and it hooks you forever."

ON TOUR

DATE	LOCATION
April	11. St. Louis, MO
	25. London, England
	26. Paris, France
	27. The Hague, Holland
	28. Wausonville, Belgium
May	1. Odense, Denmark
	2. Athens, Greece
	3. Turin, Italy
	15. Bari, CA
	16. San Francisco, CA
	17. Santa Rosa, CA
	18. Sacramento, CA
	19. Los Angeles, CA
	20. Santa Monica, CA
	21. Los Angeles, CA
	22. Yosemite, CA
	23. Santa Cruz, CA
	24. San Luis Obispo, CA
	25. Monterey, CA
	26. Madison, WI
	27. Chicago, IL
	28. Detroit, MI
	29. Cleveland, OH
	30. Memphis, TN
	31. St. Louis, MO
	1. Henderson, NV
	2. Dallas, TX
	3. San Jose, CA
	4. Washington, DC
	5. New York, NY
	6. Cambridge, MA
	7. Santa Barbara, CA
July	1. Moscow, ID
	2. Washington, DC
	3. New York, NY
	4. Cambridge, MA
	5. Santa Barbara, CA
	6. Moscow, ID
	7. Washington, DC
	8. New York, NY
	9. Portland, OR
	10. New York, NY
	11. Moscow, ID
	12. Washington, DC
	13. New York, NY
	14. Portland, OR
	15. New York, NY
	16. Moscow, ID
	17. Washington, DC
	18. New York, NY
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	95. New York, NY
	96. Moscow, ID
	97. Washington, DC
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APRIL 12, 1997

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BOL0006

Artists & Music

Classical
KEEPING
SCORE



by Heidi Waleston

SINGERS ON FILM: Where can you see Luisa Tetrazzini bending over an old gramophone and singing along to a recording of Caruso doing "M'appari" from "Martha"? That clip, from 1932, is part of the National Video Corp. Arts video program, *The Art Of Singing: Golden Voices Of The Century*, to be released April 15 by Atlantic Classics. The 115-minute program shows 27 singers in movies, short films, and screen tests, retrieved from archives and film studios in the U.S. and Europe. They run the gamut from Caruso, voicelessly emoting in silent films while accompanied by his recordings, to Kirsten Flagstad, in full Valkyrie regalia, belting out "Hojotobo" and dangerously wowing a spear in time to the music ("The Big Broadcast Of 1938," introduced by Bob Hope), to Rikie Stevens leaning on a piano and singing "Mon coeur s'ouvre à ta voix" from the film "The Chocolate Soldier" (1941), to Jussi Björling and Renata Tebaldi performing the final scene of Act I from "La Bohème" and Boris Christoff in the death scene from "Boris Gudunov." These last two are from "Producer's Showcase" broadcasts of 1956.

The video includes insightful commentary from veterans (Magda Olivera) as well as contemporary singers (Thomas Hampson).

P IANIST: Murray Perahia, who turns 50 this year, is celebrating the 25th anniversary of his debut with CBS Masterworks (now Sony Classical) with a new repertoire direction. Perahia made his recording name with the complete Mozart piano concertos, conducted from the keyboard with the English Chamber Orchestra, and has made his way through Beethoven, Chopin, and even the Grieg Piano Concerto.

Now he is going back a few centuries. First is the elegant new recording of Handel suites and Scarlatti sonatas, just released. Perahia is also at work on a Bach recording. Perahia's Carnegie Hall recital April 5 features Handel, Schumann, and Chopin; he returns to the U.S. in the fall for concerto appearances with the orchestras of Boston, Atlanta, Pittsburgh, and Detroit, as well as recitals. Sony has a three-CD boxed set by Perahia, including previously unreleased material, and two Schumann recordings are planned for the fall.

BLUE NOTES

(Continued from preceding page)

To The Legendary Eddie Harris" is due from Blue Note Tuesday (8). It includes Harris' beats such as "Freedom Jazz Dance" and "Cold Time" . . . After a couple of weeks in my disc player, it's easy to bear that one of the better trios of late is the Essence All-Stars' nod to alto sax master Jackie McLean, "Jackie's Blues Bag," with performances by Craig Handy, Joe Lovano, Abraham Burton, Branford Marsalis, Justin Robinson, and Donald Harrison, among others, in an artful and feisty as the playing of the master it fetes. It streeted March 18 . . . The CTI catalog turned a lot of people onto jazz. One my first experiences "getting" the music back in the '70s was with Freddie Hubbard's "Red Clay." Columbia Legacy is readying a big drop of

CTI pieces in June. Included are George Benson's "Beyond The Blue Horizon," Milt Jackson's "Sunflower," Stanley Turrentine's "Salt Song," and Jim Hall's "Con-

certo." Journalist Steve Putterman's notes help explain the music's impact. Titles arrive June 24.

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BILLBOARD'S SPRING SPOTLIGHT

CLASSICAL MUSIC

When you walk into the classical section of the fancy new Tower Records at New York's Lincoln Center, the first thing you notice, under a "Compilations" sign, is a sea of Naxos recordings selling for \$3.99 each. A sign of the times? Klaus Heymann, founder of the 10-year-old budget label, thinks that his encyclopedic approach and repertoire—rather than artist-driven company—is ideally situated to take advantage of the latest change in the classical record industry. "The majors are withdrawing from the traditional catalog business," says Heymann. "They're looking for concepts, like '3 Tenors,' 'Chant,' 'Out Classics.' They're not embarking on long-term repertoire cycles. So there's growth potential for us and the other indies. We try to get new, younger buyers." These buyers, presumably, would be more likely to take a flyer on a classical recording (even of music by Dittersdorf) that costs \$3.99 than one at \$13.99.

Budget and midline categories are drawing strength from the record industry's fervent attempts to find new markets for classical recordings and fresh sources of revenue from their back catalogs. And although the field is crowded, these areas continue to reinvent themselves in the effort to stay on top. In the budget field, Naxos, with its 1,000-plus titles and all-new recording policy, has become the 800-pound giant, racking up 70% market share in Sweden, for example, according to Heymann. Heymann still keeps his overhead low: pays a flat fee rather than royalties to artists and economically markets his label as a whole rather than individual recordings. But he now compares himself to independents like Hyperion and Chandos and distances himself from the early days of the label, when he'd hire any artist if the price was right to fill out the catalog. Still, in 1996, he says, he was able to pay to make 420 new recordings with his catalog earnings for the year, and older cash cows like "The Four Seasons," now at the 400,000 mark, pay for "expensive" recordings, like a \$150,000 "Falstaff."

Other budget labels, like the venerable Vox (founded in 1945), which recently put out a four-CD set (\$29.98) featuring Puccini's alternative versions of "Madame Butterfly" and which has a catalog that includes recordings by Alfred Brendel, the Tokyo String Quartet and Leonard Slatkin, do far less new recording. Vox now

The Boom In Budget: High Volume, Low Prices Drive The Bottom Line

Born of the industry's fervent attempts to find new markets for classical recordings and fresh sources of revenue from back catalogs, cut-rate and super-discounted lines are cleaning up. Will they grab the lion's share of the business?

BY HEIDI WALESON

licenses recordings and pays royalties rather than owning them outright. "We're not recording for posterity," says Todd Landor, managing director of the Vox Music Group. "We want a return."

A HOOK AND A LOOK

At the midline price point, major labels are battling for the reuse and compilation market. Peer Muirves, senior VP for catalog development at PolyGram Classics and Jazz, takes a historical perspective. "The market was saturated with needless duplications of core repertoire in the late 1960s," Muirves says. "In 1967, we launched the 'Composers' Greatest Hits' series on Columbia Masterworks Heritage. By 1992, in various transformations, it had sold over 6 million units." Then in the early '80s, with dealers returning catalog recordings "by the carload" to make room for new releases, Muirves thought to highlight particular Columbia recordings in a "Great Performances" series, packaging them to look like newspaper tabloids. "What you need," says Muirves, "is a hook and a look."

Today, every major label has entered the fray of back-catalog exploitation with varying levels of creativity and success. There are

the lovingly remastered and repackaged historic recordings, such as CBS' Masterworks Heritage series and its "Essential Classics" line, Philips' "Mercury Living Presence," RCA's "Living Stereo" and Deutsche Grammophon's "Originals," which appeal to the connoisseurs.

And then there are compilations, offered in all sorts of permutations and prices. Among the most visible is the five-year-old RCA "Greatest Hits" series, with about 100 titles and sporting recognizable Hirschfeld covers, which retails for about \$10.99 each. The series, says David Kuehn, director of marketing for RCA, was designed for non-classical positioning, in spinner racks at the checkout counters of the pop departments of record stores, and also for non-traditional retail outlets such as K-mart, serviced by rack jobbers. Kuehn says the series, RCA's first foray into non-traditional retail, where about half the recordings are sold, has moved more than 5 million units. Some individual titles, such as "Beethoven's Greatest Hits," have sold over 100,000.

DUMMIES AND DAYDREAMS

Labels also have started focusing on niche consumers with licensing deals. Angel's "Classics For Dummies" series was pitched at readers of the "Dummies" books and included an interactive component, while BMG's deal with Family Circle was aimed at readers of the magazine and marketed through non-traditional means, including cable shopping channels. Labels also have aggressively pursued what Richard Schneider, a classical buyer for Tower, calls "patronizing yuppie-themed compilations," the most successful of which is the "Set Your Life To Music" series, created for Philips, which features such titles as "Mozart At Midnight" and "Debussy For Daydreamers," among its 21 albums and has sold over a million units, according to Muirves, its creator.

The series, Muirves says, does well in bookstores and appeals particularly to women, who might not otherwise buy classical recordings. "Midprice is heating up as one of the hottest markets for the new classical buyer," says Muirves.

"Most of these series start well and then die off," says Jeff Melancon, classical manager at Tower Lincoln Center. "Set Your Life

Continued on page 24

LONDON—"Stack 'em high, sell 'em cheap" may have proved an effective marketing philosophy in the battle to sell baked beans, but classical record companies have traditionally recoiled from the idea. Beethoven and Mozart appeared to demand full-price treatment, with classical budget labels usually reserved for lackluster items from the back catalog.

The appearance of super-budget label Naxos in 1987 challenged that conventional wisdom. Naxos founder Klaus Heymann's vision of creating a large catalog of new recordings retailing for less than an average bottle of wine was dismissed by many rivals as ridiculous and seen by others as an unwelcome threat to the premium-price classical market.

Dark mutterings about Heymann's use of low-cost Eastern European orchestras and the rough-and-ready sound quality of many early Naxos releases did little to upset the label's progress. Naxos now can boast worldwide sales figures of 14 million units per annum and a catalog that includes such "esoteric" material as Lutoslawski's "Second Symphony" and Machaut's "Messe De Notre Dame."

The British Phonographic Industry (BPI) reports that Naxos' parent company, HNH, increased its share of the U.K. budget-classical market from 19.0% in 1993 to 30.9% in 1995, considerably ahead of its nearest rivals in the budget-classical field, PolyGram and EMI. More than 1 million units were sold in the U.K. in 1996, the highest per capita Naxos sales figure in any major territory.

QUALITY-CONTROL IMPROVEMENT

Barry Holden, head of marketing for HNH's U.K. distributors, Select, suggests that "the significant development that critical listeners will notice in Naxos product is the massive improvement in quality. In terms of the artists, the recorded sound and presentation, Naxos has completely changed the budget sector, taking it from the weak end of the re-release sector to become an important source of new recordings."

In the drive toward market leadership, the Naxos team has shown that artistic standards need not necessarily decline to meet bargain-basement prices. A price tag of 4.99 pounds (\$7.98) is likely to remain a fundamental marketing proposition for Naxos. Recent market research suggests that record pricing is a sensitive issue, with genuine bargains and unusual repertoire appealing to incurable collectors. The recently released premiere recording of Sir Malcolm Arnold's "Ninth Symphony," for instance, has already sold more

than 6,000 units in the U.K., although it is unlikely to satisfy Heymann's original aspiration to sell at least 50,000 of each Naxos title worldwide.



"The game has moved on," says Holden. "People are no longer interested in buying second-best at whatever price. You can no longer put out average discs at 14.99 [pounds]; neither can you get away with it in the budget sector." Orli's "Carmina Burana," the Rachmaninov "Piano Concertos" and Elgar's "First Symphony" stand among the label's dependable best-sellers, with the Orli disc notching up 60,000 sales worldwide last year.

Classical Music

Cut-Rating The Classics In The Kingdom

Having overcome initial skepticism and snobbery, a handful of U.K. budget lines have made a solid dent in the market and have shown that artistic standards need not necessarily decline to meet bargain-basement prices.

BY ANDREW STEWART

HIGH-CLASS CATALOG

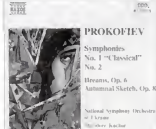
In 1995, according to BPI figures, PolyGram with its triumvirate of classical companies—Decca, Deutsche Grammophon and Philips—took a 23.4% slice of the U.K. budget market, while EMI managed 20.8%.

Bill Holland, division director of PolyGram Classics U.K., explains that the company's Belair label offers an ideal outlet for high-class material from the back catalog without posing direct competition to PolyGram's full-price releases. "It is a significant part of our business," he says. "There are people who would never dream of paying full price for a record if a good performance can be had for less, while there are others who are more motivated by 'great' names and high-profile artists when they come to make a purchase. The old image of budget recordings being ruses of fairly dubious origin with perhaps inferior recording quality and poor artists no longer rings true."

The acquisition last year by BMG U.K. of the Conifer label, experienced hands in the budget business, looks set to draw another major player toward the market leaders, helped along by the creation of Arte Nova, a new BMG super-budget label to rival Naxos.

"The Arte Nova label was established in Germany," explains BMG's Ann Cater, "and re-launched elsewhere in Europe in 1995 and in the U.K. last November. It uses lesser-known but quality artists; all of the material is newly recorded and has been well-received by the trade and critics."

No other company secured a double-figure percentage in the 1995 BPI index, begging questions about the nature of the budget business and the efficacy of marketing policies. The dedicated space given to Naxos, PolyGram and EMI budget lines in many specialist retailers has proved invaluable in establishing brand loyalty, presenting customers with attractive series of recordings at affordable prices. Arte Nova aims to follow suit. "Once a customer sees the product in an advertisement and on sale," says Cater, "it immediately should become clear that here is an attractive series of recordings." ■



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Classical Music Year-To-Date Charts

The recaps in this issue represent accumulated SoundScan sales for each week a title spent on Top Classical Midline or Top Classical Budget from the start of the chart year, which began with the Dec. 7, 1996, issue, through the Billboard date March 8. They offer a year-to-date peek at how these categories will stand in the Year In Music issue that will conclude 1997. Midline compact discs have a wholesale cost between \$8.98 and \$12.97. Those with a lower wholesale value appear on Top Classical Budget.

The recaps were prepared by classical charts manager Marc Zubatkin with assistance from Michael Cusson.

Top Classical Budget Albums

Pos. TITLE—Artist—Label

- 1 **CONCERTO: THE HUTCRACKER (HLTS.)**—Berlin Symphony (Wahner)—Laserlight
- 2 **HANDL: MESSIAN (HLTS.)**—Various—Laserlight
- 3 **ROMANTIC EVENING MUSIC: VOL. 10**—Various—Laserlight
- 4 **CHRISTMAS AT THE POPS**—Various—Intersound
- 5 **20 CLASSICAL FAVORITES**—Various—Madacy
- 6 **CLASSICAL CHRISTMAS FAVORITES—Various—Infinity Digital**
- 7 **ROMANTIC PIANO MUSIC**—Various—Pitz
- 8 **BEETHOVEN: PIANO SONATAS (INDEX SET)**—Various—Pitz
- 9 **MOZART: SYMPHONY NOS. 35 & 36**—Various—Pitz
- 10 **THE BEST OF NAXOS: VOL. 1**—Various—Naxos
- 11 **MOZART: ARIAS**—Various—Pitz
- 12 **TCHAIKOVSKY: SLEEPING BEAUTY**—Various—Pitz
- 13 **BEETHOVEN: HUTCRACKER**—Various—Pitz
- 14 **DEBUSSY: STRING QUARTET NO. 1**—Various—Pitz
- 15 **BAROQUE FESTIVAL: VOL. 1 & 2**—Various—Pitz

Top Classical Budget Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **PITZ (24)**
- 2 **LASERLIGHT (15)**
- 3 **INTER SOUND (9)**
- 4 **MADACY (8)**
- 5 **INFINITY DIGITAL (1)**

Top Classical Midline Albums

Pos. TITLE—Artist—Label

- 1 **CHRISTMAS FAVORITES**—Corrales-Domingo-Pavarotti—Sony Classical
- 2 **CHRISTMAS FESTIVAL**—Berlin Pops (Fiedler)—RCA Victor
- 3 **CHRISTMAS AT THE POPS**—Boston Pops (Fiedler)—RCA Victor
- 4 **MOZART FOR YOUR MIND**—Various—Philips
- 5 **PIACERELLA CARON**—Various—RCA Victor
- 6 **ONLY CLASSICAL CD YOU NEED**—Various—RCA Victor
- 7 **BACK FOR BREAKFAST**—Various—Philips
- 8 **PUCCHINI AND PASTA**—Various—Philips
- 9 **BEETHOVEN AT BETHUNE**—Various—Philips
- 10 **BEETHOVEN—GREATEST HITS**—Various—Sony Classical
- 11 **HUTCRACKER**—Philadelphia Orchestra (Ormandy)—Sony Classical
- 12 **MOZART FOR MORNING COFFEE**—Various—Philips
- 13 **HANDL FOR THE HOLIDAYS**—Various—Philips
- 14 **BEETHOVEN—GREATEST HITS**—Various—RCA Victor
- 15 **SCOTT JOPLIN—GREATEST HITS**—Hymns/Leslie—RCA Victor

Top Classical Midline Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **SONY CLASSICAL (17)**
- 2 **RCA VICTOR (13)**
- 3 **PHILIPS (12)**
- 4 **RCA (2)**
- 5 **NEW CLASSICS (2)**

THE BOOM IN BUDGET

Continued from page 31

To Music's has sustained itself."

The reissue and compilation market is particularly cutthroat at the budget and superbudget level. Laserlight, which entered the U.S. market in 1989, now puts out only about 20 new classical titles a year, many of which are compilations. Laserlight's sister label, Capriccio, operates at midline and focuses on unusual repertoire.)

"There was a glut of product at budget from labels like Pitz, which bought up old masters and put them on the market very cheaply," says Michael McClain, president of Delta Music Inc., which owns Laserlight. Laserlight does 75% to 80% of its business in such alternative retail outlets as Walmart and Circuit City, and wholesale stores such as Price Costco.

EDITING THE CLASSICS

Vox has also turned into alternative retail, with its new "25 Favorites" series ("25 Khakovsky Favorites," "25 Baroque Favorites"), the cuts on which are "edited for leisure listening," priced at \$5.98 and bought, says Landor, by "people who don't know what to buy"—on impulse. The Laserlight recording, for example, includes bits of all three movements of Symphony No. 6, so the whole thing lasts just over 11 minutes. Since the line's fall launch, two titles have sold nearly 40,000 each; the others have come closer to 20,000, according to the label.

Another competitor in that arena is the Canadian label Madacy, which, Landor points out, is majority-owned by the rack jobber Handelman, an important stocker of such retail outlets. "In budget, the focus is on what they look like and how cheap they are," Landor says. "The question is, who is going to get the biggest promotion at Best Buy? You have to give them a good deal, let them pile them high and return what's left over. When it's that cheap, there's a question of how profitable that can be." (Budget margins are greater in Europe, where the prices are higher.)

Budget can represent an attractive prospect, however. DeG's "Mad About" series, with its distinctive Rod Chast art, is now being repositioned as a budget line for alternative retail. But

Murves cautions, "Budget is always hot, but you have to sell a huge volume, because there are only pennies of profit. And Naxos has the retail locked up."

Don't tell that to BMG, which this spring is issuing its challenge to Naxos with Arne Nova, a German budget label, with new digital recordings of basic and contemporary repertoire by unknown artists. The label is in negotiation with major traditional retailers; a promotion with Tower, which will give special positioning to 50 titles at \$4.99, is planned. "You can't just put a few titles in a book—you have to go to retailers and get their feedback," says Kuehn. "We feel the time is right for a fresh budget series."

Midline and budget are likely to become even more important in coming years. At BMG, Kuehn says, frontline releases (including those of distributed labels such as Conifer and Deutsche Harmonia Mundi) now represent 70% of sales, the other 30% is in midline. With the new budget line coming in, and the expected drop in front-line releases, Kuehn expects that percentage to shift.

"It's very cost-effective to make these series, and we market them as a group," Kuehn says. "The profit margins are much higher than they are for a new Red Seal record. They are very good for our bottom line."

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Hot Latin Tracks



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	11	ENRIQUE IGLESIAS	***No. 1*** ENAMORADO POR PRIMERA VEZ
2	2	5	LOS TEMERARIOS	YA ME VOY PARA SIEMPRE
3	3	5	LOS TIGRES DEL NORTE	MI SANGRE PRESIONERA
4	5	11	MARCO ANTONIO SOLÍS	¿O SOY O FUI?
5	4	3	BRONCO	QUIEREN PERDAS
6	4	12	GRUPO LIMITE	JUGUETE
7	7	5	GRUPO MOJADO	PIENSA EN MI
8	11	12	LOS TIERNOS DEL NORTE	CHARRA DE PLATA
9	15	9	LORENZO ANTONIO	• EL NO TE QUIERE
10	1	19	EMMANUEL	• MI MUJER
11	12	19	CHAYANNE	• VOLVER A NACER
12	17	36	LOS TUCANES DE TUJANA	SECTORIO DE AMOR
13	18	19	SHAKIRA	• SE QUELE SE MATA
14	33	22	FEY	• AZUCAR AMARGO
15	19	30	LAURA PAUSINI	• ESCUCHA A TU CORAZON
16	18	3	LOS TONIC'S	NO ME CORTES LAS ALAS
17	4	12	RICKY MARTIN	• VUELVER
18	29	5	INTOCABLE	• TODO PARA QUE
19	20	—	KABAH	LA CALLE DE LAS ANIMAS
20	36	—	LOS REHENES	• COSAS BUENAS QUE PASAN MALAS
21	23	4	ALEJANDRO FERNANDEZ	• NUNCA VIAR NA
22	NEW	3	DIEGO TORRES	SE QUE YA NO VOLVERES
23	NEW	3	CELINE DION	• SOLA CADA VEZ
24	32	3	VICENTE FERNANDEZ	• PORQUE
25	19	17	GILBERTO SANTA ROSA	YO NO TE PIDO
26	28	19	LOS MISMOS	• SE FUE MI PALACIO
27	27	32	JON SECADA	• AMAMADO
28	36	2	E O TCHAN	• TCHAN
29	RE-ENTRY	4	INDUSTRIA DEL AMOR	• SE QUIERE
30	31	15	BOBBY PULIDO	• SE MUERO DE AMOR
31	39	40	PEDRO FERNANDEZ	• LOS FLORENTES
32	25	19	LOS ANGELES AZULES	• COMO TE VOY A OLVIDAR
33	NEW	4	LOS FUGITIVOS	• ME LLAMAS
34	28	—	AJULIO IGLESIAS	• VOLVER
35	37	—	LA TRADICION DEL NORTE	• COCAZON
36	24	21	MICHAEL SALGADO	• PALMITA BLANCA
37	NEW	3	MICHAEL STUART	• AMOR A PRIMERA VISTA
38	NEW	4	LOS ANGELES AZULES	• MI NINI MUJER
39	NEW	1	LOS CAMINANTES	• CON TINTA DEL CORAZON
40	77	3	EZEQUIEL PENA	• ANDO QUE ME LLEVA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 WISCONSIN	27 WISCONSIN	27 WISCONSIN
1 ENRIQUE GLESIAS FORD 2 ENRIQUE GLESIAS FORD 3 ENRIQUE GLESIAS FORD 4 ENRIQUE GLESIAS FORD 5 ENRIQUE GLESIAS FORD 6 ENRIQUE GLESIAS FORD 7 ENRIQUE GLESIAS FORD 8 ENRIQUE GLESIAS FORD 9 ENRIQUE GLESIAS FORD 10 ENRIQUE GLESIAS FORD 11 ENRIQUE GLESIAS FORD 12 ENRIQUE GLESIAS FORD 13 ENRIQUE GLESIAS FORD 14 ENRIQUE GLESIAS FORD 15 ENRIQUE GLESIAS FORD 16 ENRIQUE GLESIAS FORD 17 ENRIQUE GLESIAS FORD 18 ENRIQUE GLESIAS FORD 19 ENRIQUE GLESIAS FORD 20 ENRIQUE GLESIAS FORD 21 ENRIQUE GLESIAS FORD 22 ENRIQUE GLESIAS FORD 23 ENRIQUE GLESIAS FORD 24 ENRIQUE GLESIAS FORD 25 ENRIQUE GLESIAS FORD 26 ENRIQUE GLESIAS FORD 27 ENRIQUE GLESIAS FORD	1 OLIBERTO SANTA ROSA 2 OLIBERTO SANTA ROSA 3 OLIBERTO SANTA ROSA 4 OLIBERTO SANTA ROSA 5 OLIBERTO SANTA ROSA 6 OLIBERTO SANTA ROSA 7 OLIBERTO SANTA ROSA 8 OLIBERTO SANTA ROSA 9 OLIBERTO SANTA ROSA 10 OLIBERTO SANTA ROSA 11 OLIBERTO SANTA ROSA 12 OLIBERTO SANTA ROSA 13 OLIBERTO SANTA ROSA 14 OLIBERTO SANTA ROSA 15 OLIBERTO SANTA ROSA 16 OLIBERTO SANTA ROSA 17 OLIBERTO SANTA ROSA 18 OLIBERTO SANTA ROSA 19 OLIBERTO SANTA ROSA 20 OLIBERTO SANTA ROSA 21 OLIBERTO SANTA ROSA 22 OLIBERTO SANTA ROSA 23 OLIBERTO SANTA ROSA 24 OLIBERTO SANTA ROSA 25 OLIBERTO SANTA ROSA 26 OLIBERTO SANTA ROSA 27 OLIBERTO SANTA ROSA	1 LOS TEMERARIOS 2 LOS TEMERARIOS 3 LOS TEMERARIOS 4 LOS TEMERARIOS 5 LOS TEMERARIOS 6 LOS TEMERARIOS 7 LOS TEMERARIOS 8 LOS TEMERARIOS 9 LOS TEMERARIOS 10 LOS TEMERARIOS 11 LOS TEMERARIOS 12 LOS TEMERARIOS 13 LOS TEMERARIOS 14 LOS TEMERARIOS 15 LOS TEMERARIOS 16 LOS TEMERARIOS 17 LOS TEMERARIOS 18 LOS TEMERARIOS 19 LOS TEMERARIOS 20 LOS TEMERARIOS 21 LOS TEMERARIOS 22 LOS TEMERARIOS 23 LOS TEMERARIOS 24 LOS TEMERARIOS 25 LOS TEMERARIOS 26 LOS TEMERARIOS 27 LOS TEMERARIOS

Artists & Music



by John Lannert

HERNÁNDEZ TO SONY: After a year of negotiations, Sony Music Chile and Sony Music Mexico have signed Chilean pop singer Myriam Hernández to a four-year deal. An emotive torch singer, Hernández is being tapped as a regional priority act in Latin America.

Formerly signed to Warner Music Mexico, Hernández is slated to begin recording her label debut in the next few weeks. The album will be recorded in Los Angeles "with the latest technology and the best musicians," Sony Chile executives say.

Although the album's producers and songs have not been selected, Sony Chile already has collected 300 songs, which will be heard by the A&R directors from all of the Sony affiliates in Latin America. They ultimately will decide which tunes to include on the disc.

Sony Chile execs say that they expect Hernández to help increase Sony's market share in the southern regions of Latin America.

Though Hernández's deal with Warner called for three discs, only two were recorded. The low sales of her latest album, which was self-titled, and the unsuccessful campaign to make her a regional star led to the mutual decision by Hernández and Warner to dissolve the contract.

CONFERENCE UPDATE: With Billboard's eighth annual International Latin Music Conference a scant few weeks away, there are still several additional announcements to make regarding the schedule.

First of all, Larry Flick, Billboard's resident expert concerning all things pertaining to dance music, is slated to participate in the Latin dance panel April 30.

Jorge Santana, who handles artist relations at Santana Management, has been confirmed as a panelist on the Latin rock panel. Santana says that the upcoming album with his brother Carlos will contain two Spanish-language tracks.

Joy Records' ultra-hot roots-Texano star Michael Salgado, who has placed two albums in the top 20 of The Billboard Latin 50, is slated to perform at the April 28 showcase.

Sony's dance artist Nayebe has been confirmed to appear at the Latin dance showcase April 29 at Sticky Fingers in Coconut Grove, Fla.

Finally, EMI Latin's noted Tejano veterans La Tropa F are set to perform April 30 at Billboard's fourth annual Latin Music Awards.

MYOPIA IN MIAMI: Miami's salsa/merengue station WRTO-FM (Tropical 98.3) recently decided to go more Cuban in its musical format by playing tunes from such island stars as Los Van Van, Isaac Delgado, and NG La Banda.

Although the station claimed its listeners loved the Cuban sounds, others in Miami clearly did not. An agency pulled five spots from WRTO Local, Cuba-centric talk radio stations, which rail on a daily basis against Cuban leader Fidel Castro, attacked Tropical 98.3 for playing "communist music."

Predictably, WRTO backed away from the heat by yanking the Cuban repertoire from the air. The station's GM, Luis Diaz Albertini, then resigned.

This latest episode of intolerance in Miami bears a strong resemblance to the *castroista* totalitarianism described so often by local talk-show hosts. For years, Cuban music in Miami has been politicized to suit the aims

(Continued on next page)

Amanda Miguel
AMAME UNA VEZ MAS

Ramón Orlando
Evolución

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10793 0190

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Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

WEEK ENDS	LAST WEEK	ARTIST LABEL & NUMBER OF DISTRIBUTING LABELS	TITLE
1	NEW	CADMON'S CALL WARRIOR LABELS 41-544/454/464	CADMON'S CALL
2	30	STEVEN CURTIS CHAPMAN • SPARROW 155A/CHORDANT	SONGS OF LIFE
3	48	KRIM KARUIM AND THE FAMILY • GOSPEL CENTRE 22200/CHORDANT	WHATCHA LOOKIN' 4
4	12	VARIOUS ARTISTS • WOVW 1993, THE YEARS '93 TOP CHRISTIAN ARTISTS AND SONGS	
5	96	JARIS OF CLAY • ESSENTIAL 5575/ARTISTS • JARIS OF CLAY	
6	3	PETRA WORLD 9129	PETRA PRAISE 2: WE NEED JESUS
7	29	POINT OF GRACE • WORLD 9604	LIFE LOVE & OTHER MYSTERIES
8	71	CD TALK-A • FOREFRONT 51 A/CHORDANT	JESUS FREAK
9	58	NEWSBOYS • STAR 505/575/CHORDANT	TAKE ME TO YOUR LEADER
10	45	JACI VELASQUEZ • MYTHIN 695/NOVA • HEAVENLY PLACE	
11	15	RAY BOLTZ • WORLD 9641	THE CONCERT OF A LIFETIME
12	58	ALDO ADRIENALINE • FOREFRONT 51 A/44/CHORDANT	BLOOD
13	23	VARIOUS ARTISTS • I'LL SAY PRAY THE NATIONAL DAY OF PRAYER ALBUM	
14	26	CHRISTIAN LEWIS • MYTHIN 9036/NOVA	BEAUTY FOR ASHES
15	28	VARIOUS ARTISTS • SPARROW/ARTISTS 155/CHORDANT	PEACE IN THE VALLEY
16	10	ANDY GRIFFITH • FOREFRONT 51 A/CHORDANT	I LOVE TO TELL THE STORY, 25 TIMELESS HYMNS
17	3	WES KING • SPARROW 1567/CHORDANT	A ROOM FULL OF STORIES
18	21	48M BENDON 432/16/CHORDANT	THE MESSAGE
19	18	VARIOUS ARTISTS • HOSANNA 12492/CHORDANT	REUNION AT BROWNVILLE
20	23	OUT OF EDEN • GOSPEL 382/NOVA	MORE THAN YOU KNOW
21	19	ANBEITED • MYTHIN 700/NOVA	UNDER THE INFLUENCE
22	72	BONIE & CECE VIANIS • SPARROW 7046/CHORDANT	GREATEST HITS
23	54	THIRD DAY • REUNION 431/16/CHORDANT	THIRD DAY
24	40	REBECCA ST. JAMES • FOREFRONT 51 A/41/CHORDANT	GOD
25	14	CAROLYN ARENDS • HELINON 10003/CHORDANT	FEEL FREE
26	25	RAY BOLTZ • WORLD 9587	NO GREATER SACRIFICE
27	40	BOB CARLISLE • DISCANTION 9011/16/CHORDANT	SHADES OF GRACE
28	16	DONNIE MCCLURKIN • WARNER ALBUMS 46073/NOVA	DONNIE MCCLURKIN
29	26	SUSAN ASHUR • SPARROW 1545/CHORDANT	A DISTANT CALL
30	14	AVALON • SPARROW 1485/CHORDANT	AVALON
31	39	VARIOUS ARTISTS • WOVW 1996, THE YEARS '96 TOP CHRISTIAN ARTISTS AND SONGS	
40	86	VARIOUS ARTISTS • WORLD 9620	MY UTMOST FOR HIS HIGHEST
41	57	THWILA PARIS • SPARROW 150/CHORDANT	WHERE I STAND
RE-ENTRY	40	MICHAEL W. SMITH • HELINON 10006/CHORDANT	I'LL LEAD YOU HOME
34	18	MPX • TIGHT & TALL 3003/5/AMARANTE	LIFE IN GENERAL
36	5	THE GATHERER VALCO • SPRING HILL 9507/CHORDANT	BACK HOME IN INDIANA
37	15	VARIOUS ARTISTS • HOSANNA 9052/NOVA	SHOUT TO THE LORD
RE-ENTRY	30	SUPERSTONES • TIGHT & TALL 3003/5/AMARANTE	SUPERSTONES
39	NEW	SMALLTOWN POETS • FOREFRONT 51 A/53/CHORDANT	SMALLTOWN POETS
40	RE-ENTRY	VARIOUS ARTISTS • TRIBUTE... THE SONGS OF ANDREW CROUCH	

Records with the greatest sales gains this week. * Recording Industry Association of America (RIAA) certification levels of 500,000 units. ** RIAA certification for sales of 1 million units with each additional unit indicated by a number following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, a plus sign (+) is used. * indicates sales gain; ** indicates past or present. Billboard Inc. © 1997, Billboard/RIAA Communications.

VARIALINE NO LONGER A ONE-MAN BAND

(Continued from page 13)

tion Alliance (ADA), to ship a vinyl copy of the album to retailers April 22. The label will also participate in ADA's listening station program at 80 indie outlets in June.

Bruce Greif, co-owner/buyer for the Ozone Records in Portland, Ore., says that he has "very high hopes" for the new album based on the decent showing of "Man of Sin."

However, he expresses concern over the new recording being too souped up for fans of Varialine's lo-fi debut.

"I have a lot of faith in [Parker], but

I'm hoping he doesn't overdo it on this album. Live, I thought some of the subtleties of the album were lost to the rock show."

At retail, Zero Hour began its push March 31, when it sent the new set to college radio stations.

Triple-A, mainstream, and modern rock outlets will receive the album May 1.

"We're going to wait for radio's reaction instead of trying to force something on them," says Hook of the label's decision not to stock a single. "We

Artists & Music

WITH HOT NEW CUT, CAPITOL'S BROOKS MAKES RADIO CONNECTION

(Continued from page 12)

including "Bitch."

Brooks says about the writing of that song, "Basically, I have a theory about semantic realignment. I believe that a lot of times in couples, you just get into a bad place, and that's the breakdown. [Brooks and Peiken] were talking one day, and we were talking about being a bitch or not a bitch, and [the conversation went] 'God, I had a bad morning this morning.' 'Yeah, me too,' and 'How do you put up with us when we're like that?' The point was that when we know that place, it's not a bad place. In fact, there's often the pearl or the wisdom or the creativity in those places."

Curiously, "Bitch" is the only song on "The Edges" produced by longtime L.A. punk scene habitudinarian, X, who recorded the song during sessions cut just before Brooks was signed to Capitol.

For the remainder of the album, Brooks turned to David Ricketta, late of the A&M act David + David, who is noted for his work as a producer and musician with Toni Childs and Sheryl

Crow.

Brooks says that she and Ricketta learned they had much in common upon meeting: "We had four degrees of separation. We got to know each other, we discovered how often we were probably in the same room together... I was on A&M, and Toni and I were friends, and he [produced] Toni, and [Capitol VP of A&R] Perry [Watts-Russell] signed me, and Perry used to manage him. It was just bizarre."

One point of great pride for Brooks is the point that sets her apart from the majority of the female artists in the spotlight today—is that she played all the lead guitar parts on her album.

Brooks says, "Just to accomplish playing every guitar on the record was really a great feeling for me in the end... When you've been in my position of being a woman in the industry, if there's two names on the credits, and one's a guy and one's a girl, people usually assume that the guy played all the instruments."

Brooks is currently putting together

a band to tour in support of the release, but she says that after the re-alignment she did during her time away from the business, she no longer desires the pressure of a musical standard.

"You know what—I don't want to be a pop star or a rock star," she says. "I'm not interested in that. It was fun, what happened in the Graces, but if I can't be about making a difference in my own little way, or feel that I am, and use this forum for something bigger than me—it's just way too narcissistic. I can't do it anymore."

Rosenblatt says that before the album lands, Capitol will put Brooks on the promotional road.

"We're going to send her around the country and set up little events where it'll be just Meredith and her music, where she can talk to people and talk about her songs, and then play her songs in a very intimate setting," he says. "It'll be radio people, it'll be our distribution company, it'll be retail people. A lot of people know her from the Graces, but not that know her. This way they can get to know who she is. And she can tell them, 'I'll let her sell herself, really. We plan on kicking this off in the middle of April, really just to see as many people as she can see.'"

Brooks' personal style, which combines effervescent charm and intelligent introspection, should be ideal for TV exposure. Rosenblatt believes: "We think she's got the kind of person who's going to kill on the talk shows, because she's a great performer and visually she's good to look at, but she's also great at explaining her songs and talking about the meaning of them. It's just going to be great to get out and tell her story."

WRITER SHAW SEEKS SINGERS' SPOTLIGHT

(Continued from page 17)

and really all over." "I've always known the international market was something I wanted to do," Shaw says.

Shaw is backed by William Morris and managed by Robert Lockner of VLS Management. After years of being on staff at various publishing companies, Shaw is not signed to a publisher but at the moment, "I'm a free agent," she says. "It's really an exciting time. I was with Maverick Music, but now I'm flying solo. It's like being single for the first time in years and not quite knowing how to do it, but enjoying it."

Shaw's perseverance is notable. "I was really proud of that first album. Obviously, it didn't do commercially what I had hoped. It did make me a lot of friends," she says. "If you ask me if this album is better than the last album, I would say absolutely. But if you ask me if this album is better than [my] next album, I'd say absolutely not, because with every album you want to grow. This album shows a lot of growth as an artist and as a person."

"I know how incredibly lucky I am to have a second album," she says, "because so many people in my position have been dropped at other labels. I see my friends, my peers, get dropped after their first album, and I realize how fortunate I am to be on a label that supports an artist fully and

to have somebody like Jim Ed Norman behind me."

"The belief is there," Norman says, "because of her great abilities as a songwriter and her passion for entertaining and performing. There are so many aspects of her abilities, so many aspects of her persona that are absolutely complete with respect to publishing and the commercial side. It's just trying to come up with a record that works in this marketplace."

LATIN NOTAS

(Continued from page 38)

Minutos, Todos Tus Muertos, Los Cafres, Massacre, and Filices. Several underground acts will also appear on the disc, due in May on MCA Argentina.

The Queen tribute disc, to be released in May by Hollywood/Rock East, is being helmed by producer Cachorro López. An all-star pan-Latin rock cast is featured, with the likes of Soda Stereo, Fito Páez, Aterciopelados, Café Tacuba, El General, and Hyla Kuryaki & The Valderramas.

CHART NOTES: Selena's 1996 bilingual set "Dancing Queen" (EMI/EMI) rests atop the Billboard Latin 50 for the first time since May 18, 1996. The 65th sales spike enjoyed by the album this issue undoubtedly was due partly to the Warner Bros. biopic of Selena, even though box-office figures for the film plummeted 47% in its second week of release.

Also, the second anniversary of her death, March 31 surely played a role in her increased retail activity. Sales of "Siempre Selena" jumped 48%, and that title ratchets up 4.3 with a bullet.

More impressive, however, is the mania by Selena takes place this issue on the Billboard 200, where the EMI Latin soundtrack to "Selena" leaps 12.7 with a bullet. Sales of the soundtrack were up 70% in the case you are wondering, the soundtrack does not qualify as an entry on The Billboard Latin 50 because less than 50% of the disc contains Spanish-language tracks.

Lastly, the "Gipsy Kings" "The Best Of The Gipsy Kings" (Nonesuch/A&J) has been deleted from The Billboard Latin 50 after spending 104 weeks on the chart. Any album that logs two years on The Billboard Latin 50 automatically becomes an ineligible title and is then transferred to Billboard's Latin 50 classic charts. The Gipsy Kings' greatest-hits set debuts at No. 29 this issue on that chart. Billboard's Latin classic charts are not published in the magazine, but they are available to SoundScan subscribers.

Also, Enrique Iglesias' "Enamorado Por Ti" (A&J) is the only English-language smash "Al By Myself."

Finally, pop/Latin/Latin Brazilian idols E.O. Tahan move up 38-28 with a ballad, and the self-titled single of the hard-working samba pop/dance trio to great Hot Latin Tracks.

Assistance in preparing this column provided by Pablo Márquez in Santiago, Chile, Teresa Aguilar in Mexico City and Marcelo Fernández Bizar in Buenos Aires.

McEntire's Starstruck Facility Shines In Nashville

BY DAN DALEY

NASHVILLE—Along with Masterfonix's Tracking Room and Ocean Way Nashville, Starstruck Studios reflected several developments in the Nashville studio community when it opened last year. It represented a new generation of technical and design levels in a town that had seen relatively few changes since the mid-'80s. It came on line just as country music's five-year boom cycle was coming to an end and offered the promise of attracting a broader base of non-country clients; and it helped establish a new pricing plateau for Nashville with card rates at around \$2,500 per day—as much as 40% higher than the previous generation of studio leaders.

"This is a new generation of studios, and we've brought something here that Nashville has never had," observes Starstruck studio manager Robert De La Garza, a former staff engineer at A&M Studios in Los Angeles from 1980-87 and owner of his own facility there, Brainstorm Recording.

Starstruck and the other new studios come to Nashville's landscape as it is

undergoing potentially radical change. Country music sales were off approximately 11% in 1996, and local major label rosters have been trimmed even more radically. However, De La Garza sees this as pruning that bodes well in the long run for Nashville in general and for Starstruck Studios in particular.

The studio is owned by country superstar Reba McEntire's Starstruck Entertainment organization, run by McEntire and husband/manager Nance Blackstock, and includes music and film production, artist management, and publishing divisions.

"What Starstruck gives us is an extremely talented and creative base of new and existing artists," says De La Garza. "The money that's not spent on larger rosters will be spent on new artists down the line. And while more people are working at private studios these days, once people get the major label deal, they want to use a studio like this one."

Attracting talent beyond Nashville's base of country music is a stated mission for all three studios, and De La Garza cites several successful projects for Starstruck Studios in that area, includ-

ing recording for Bon Jovi's forthcoming recording earlier this year as well as projects with ex-Chicago front man Peter Cetera, tracking and overdubs for Barry Manilow's next record, produced by Michael Omartian, who is now a Nashville resident; and a string session for pop songstress Vanessa Williams.

Country artists who have used the facility include McEntire herself (the first session there, for her now-platinum "What If It's You"), George Strait, Mindy McCready, and Faith Hill. The client list is still predominantly country, though De La Garza expects non-country to continue to climb as a percentage of its revenue base.

Starstruck Studios is a "natural progression," for Nashville, De La Garza believes—a combination of a rapidly changing technology base and Nashville's own mix, but as yet unrealized, potential as a music center beyond country.

"The technology has taken a huge leap forward in recent years," he says, citing mixes that use digital outboard formats as well as DAT and analog half-

inch, and noting that technology at a certain level renders geography less of a factor in where artists choose to record. "We have ISDN and T-1 lines," he says. "In fact, we designed [the studio] so that any telephone in the facility can be used with ISDN. So what Nashville gives us is fantastic, but this studio can go head-to-head with any world-class facility anywhere in the world."

The studio is constructed as an adjunct to the grand edifice that now houses Starstruck Entertainment and its various offshoot businesses—an equestrian farm, a construction company (which built the complex), a booking agency, and a charter jet operation. Starstruck Studios has a pair of studios in its 5,000-square-foot interior with identical control rooms (and identical 72-input SSL 9000I consoles) designed by Neil Harris of the U.K. design firm Harris Grant Associates.

The Gallery has the larger recording space, dominated by a balcony that juts

out above the main recording room and that, in turn, is connected to two isolation spaces (162 square feet and 187 square feet) that ring the rear and side walls above the main recording room, which, when fully occupied, covers 1,077 square feet. Each of those skybox-type iso booths has glass panels in their flooring, providing comprehensive sightlines with the rest of the room.

The Pond Room has an identical control room in terms of size, design, and technology. The Pond's three isolation spaces include the Cherry Room, a highly ambient area perfect for one of the two hand-picked Yamaha Conservatory Grand pianos at Starstruck; the highly reflective Silver Room; and the Pond Room, a vocal isolation area that overlooks a running waterworks in front of the building and that also incorporates new electrically charged polarizing polymer "privacy" windows developed by 3M. The windows go from clear to translucently opaque at the

(Continued on next page)

Michael Rosen Brings Love Of The Studio To R&B, Metal, And Pop

BY DAVID JOHN FARINELLA

OAKLAND, Calif.—It's hard to believe that the best ever director of Michael Rosen ever received was at 3 a.m., while working at T-11 Eleven store in Los Angeles, but it's true. It was during the graveyard shift that he asked a haggard-looking man, who had been coming in every morning, what he did for a living. When the man answered that he worked at a recording studio, Rosen's face was sealed.

"I hadn't quite figured out what I wanted to do," he says. "He was a guy who he took me to Capitol Studios, where he worked," recalls Rosen. "We went in and met Booker T. and the MG's. As soon as I walked in, I said, 'Oh, this is what I want to do.' He was a heart guy, and he suggested that I learn the technical side of engineering so I could always get a job as a maintenance engineer."

That Rosen says, was all he needed to hear. He dropped everything in Los Angeles and headed to the San Francisco Bay Area. He got a degree in electronics from Hewlett-Packard Engineering College, a degree from San Francisco State University in broadcasting, and a gig doing sound for a local band by the name of the Sirens. It was a siren song, but Rosen couldn't find a gig in the San Francisco studio scene, so he took a job at a local French restaurant. He realized after a short time

that every day he passed the now defunct, but then famous, Automatt Studio.

"They said I just said, 'That's it, that's where I'm going to work.' I went in one day and said, 'Hi, I'm Michael.' I'm going to work for you." The studio manager, Michelle Zarin, informed him that she didn't have any openings, but he stopped by every day to ask if his job had opened up yet. He even went so far as to go in and let them know when he was going on vacation so they wouldn't call him. After three months of daily visits, he got the phone call.

"They said they had an opening for a runner and they asked me why I wanted it. I said, 'Because David Rubenstein is the best producer and engineer in the Bay Area. Narada Michael Walden works here, and I want to work for the best.'"

He got the gig, and soon thereafter he got his first runner assignment from Huey Lewis. "It was about noon, and I was running down the hall," Rosen recalls with a smile. "He said, 'Hey kid, go get me a bottle of Scotch.' I thought, 'What? This isn't in the handbook. They didn't teach me this in recording school. I'm supposed to get a wilderness or a microphone.'"

"He said, 'I can't sing at home, get me some Scotch.' And off he went."

Those experiences and the Automatt's infamous "Friday night soirées," where everyone who was in the studio the previous week would get together for a party, only furthered Rosen's love for the studio lifestyle. He watched Walden most of all. "He just made this amaz-

ing environment to sing in," Rosen recalls. "He'd set up flowers and set the lighting. It made it feel like you were going into the studio to do something magical."

He also watched producers who came through the Automatt, like Walden and Keith Olsen, work great performances out of their artists. "I've found, for me, that it works best when I push a band and they push me back and I push them again. The performances seem to go up. I don't always understand that the artist is in fact. In fact, I think a lot of times they are their own worst enemies."

During the tracking sessions for Aretha Franklin's hit "Freeway Of Love," the Automatt abruptly closed down, and Rosen was out of a job. He soon wound up at the legendary Fantasy Studios in Berkeley, Calif., where he worked with such Northern California rockers as Journey, Eddie Money, Night Ranger, Eddie & the Tide, and Greg Kihn. Then, after assisting on an album by Testament, he jumped headlong into heavy metal and produced albums for acts like Vicious Rumors, Mordred, Reverend, Forbidden, and Death Angel.

"It wasn't very conscious; it just kept me busy for two or three years," he says. "The funny thing is that it was kind of a challenge, making metal sound good. For a while, that was pretty cool, but then there were so many people involved and all this politics. I was a runner with a band and they were talking about blacks and gays, and I finally said to them, 'You're not down with

(Continued on next page)

NEW PRODUCTS & SERVICES

AT THE 102ND Audio Engineering Society Convention in Munich, Alesis Corp. unveiled the latest version of its enormously popular Adat system—the 20-bit Adat Type II. Alesis is implementing the new technology in its Meridian unit, concurrently with Studer's plan to introduce its own Adat Type II-compatible V Eight unit. The Meridian, which will be priced at less than \$7,000 when it begins shipping late this summer, is aimed primarily at the project and home studio markets, while Studer's V Eight—which is expected to bear a price tag 10%-15% higher than the Meridian—is tailored for professional music, post, and broadcast facilities, according to executives at both companies. Equipped with jog/shuttle wheels, built-in time code capabilities, 20-bit audio, tape-transport capacities significantly faster than the Adat-XT's, automatic head-cleaning, and backward compatibility with the Adat and Adat-XT formats, Type II constitutes a quantum leap forward for the modular digital recording system, according to Adat executives.

HIGH-END CONSOLE SPECIALIST Solid State Logic (SSL) debuted its newest recording/mixing/post-production system, the Altimax. It offers a full range of hard-disc recording/editing features, digital mixing, and picture editing for post-production and broadcast. The system complements SSL's Axiom and Axiis systems.

SOUNTRACS unveiled the DFC-11, a digital mixer that the company will position as its flagship, top-of-the-line unit. The unit features 64 or 96 moving faders, a touch-sensitive LCD display for each 16-channel block; four-band, fully parametric equalization on every channel; dynamics processing, including compression, ducking, and noise gating; 16 auxiliary sends; and surround-sound panning. The DFC-11 is aimed at the post-production, broadcast, and recording markets.



Time Waits For No One. Fresh from releasing a greatest-hits package, British rock artist John Waite has completed his debut album for Mercury Records at Starstruck in New York City. From left: Waite, engineer Tony Thompson, Star Sound technician Tom Schick, and studio owner Nance Blackstock. Featured on the set are assistants Shane Fontaine and Jeff Golub, keyboardist Danny Vassov, and drummer Tony Beard.

McINTIRE'S STARSTRUCK FACILITY SHINES IN NASHVILLE

(Continued from preceding page)

touch of a button; part of the design intent was to provide all the studios with as much natural light as possible. A sculpted equestrian tableau, part of the building's front garden, is centered in front of one such high-tech window.

Both studios share a central machine room, equipped with two each of Sony 3348 digital multitracks, Studer A827 analog multitracks, Studer A820 two-track decks, Sony 9000 magnet/optical recorders, and Otari DTR-90 time-

code DATs. They also share the SSL DiskTrack hard-disc recording system and a custom-designed and wired tie-line system that allows linkage of all studios, isolation spaces, and control rooms to each other for audio, video, and MIDI signals.

As impressive as it is, Starstruck Studios is subject to the vicissitudes that afflict all studios in this economic era. De La Garza recently modified Starstruck's rate plan from a card rate

of \$2,500 per day to tiered pricing formula that drops the daily rate successively as more block time is booked, at one-, two-, three-, and four-week intervals. De La Garza would not cite current rates, but says the \$2,500 rate remains in effect for very short-term bookings.

De La Garza also represents Starstruck's presence on several of the new professional associations that have sprouted in Nashville's studio-work community; he is VP of recording for the Society of Professional Audio Recording Services (SPARS), which started its chapter there earlier this year, and third VP of the Nashville Assn. of Professional Engineers (NAPRES), which celebrated its one-year anniversary in March.

On why Nashville studios, so long notorious for being unorganizable, suddenly now host three professional affiliations—SPARS, NAPRES, and the long-standing Audio Engineering Society—De La Garza says it's a reflection of how the city is changing. "NAPRES is all the local studio and gives us a set of standards that increase our compatibility amongst ourselves and with the rest of the studio world," he explains. "SPARS is Nashville reaching out further, nationally and internationally, and involves not just the studios but the post houses, the chamber of commerce, the film commission, and banks. It's the same things that we're trying to do with a studio of this caliber—attract a new kind of clientele to Nashville, yet still remain the base of local music of all types."

MICHAEL ROSEN BRINGS LOVE OF THE STUDIO

(Continued from preceding page)

blacks or gays. My last name is Rosen. I know I'm on that list somewhere." Somehow it worked out that I slipped out of it. I don't know how.

He landed on his feet once again because of some friends who knew the Berkeley punk trio Rancid. They were looking for someone to help out with a demo tape, and Rosen's name was mentioned. "We did 17 songs in two days, and we just hit it off," he says. "There wasn't anything special that I did. I was just showing them how to do things. They said, 'You're amazing. Come with us.'"

While he's busy working on Rancid's next album—not long after completing projects for ska/punk band Less Than Jake and punk acts AFI and Union—Rosen is being careful not to sequester himself in the punk playground. "I'm trying to not become the new punk kid," he says. "I like a lot of different kinds of music. I like Ted and 500 Hertz," two unsigned San Francisco bands he's recently worked with at TML Studios in Hayward, Calif.

"They're really syrupy and poppy, but there are great ideas in there. I don't want to do what I did with metal, where I did every metal band. I don't want to get stuck on that same river. As long as there are some good players and cool stuff, I'll do it. But I kind of want to keep making sure this time it's not all just punk rock."

Whether it was his early days learning in the Walden R&B world, his days in the metal domain, or his current work in the punk and pop markets, Rosen has defined his role

as a producer.

"My gig is to help artists sharpen their vision in the right way as much as is necessary for what they are trying to do—to help them get to the next level and take it as high as it's going to go for them. I still consider myself John G. Public, and I always try to step back and listen to a song. If it still makes me cry, it still makes me move, then that's the only yardstick I'm going by."

Which harks back to another set of lessons he learned during his early Automat and Fantasy days. "The music has got to be right," he says. "I remember back in the disco days when there were keyboards, samples, and drum machines on everything. We didn't even have hands coming in! It was Narada, Frank Martin, Lloyd Walter all playing keyboards. The one thing those guys did that I never liked, even back then, was that a lot of the stuff was done on the fly. It wasn't like, here's a real verse, a real chorus, and a real bridge. It kind of evolved a little differently."

"The punk rock is completely different, and with the metal guys a lot of it was just athleticism. A lot of those bands fell off the map because they didn't know about the tune. They had a drummer that could play the crazy double bass, but it didn't stick in your mind."

Rosen concludes, "It always comes back to the song. It always has, and it always will. That's the one thing throughout all of these musical genres."

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BILLBOARD'S NO. 1 SINGLES (APRIL 5, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE	CAN'T REMEMBER HOLD ME DOWN	PUFF DUDDY (Feat. Mase)	THIS RAINY THING	ONE HEADLIGHT	FALLING LOVE IS HARD ON THE KNEES
ARTIST	Puff Daddy (Feat. Mase)	Puff Daddy (Feat. Mase)	Trace Adkins	T-Bone Burnett	Aerosmith
PRODUCER	Carlin Brown, Naheem Myrick, Sean "Puffy" Combs, Steve J. (Bad Boy/Arista)	Carlin Brown, Naheem Myrick, Sean "Puffy" Combs, Steve J. (Bad Boy/Arista)	Scott Hendricks (Capitol Nashville)	(Interpol)	Kevin Shirley (Columbia)
RECORDING STUDIO(S)	DADDY'S HOUSE (New York, NY)	DADDY'S HOUSE (New York, NY)	SOUNDHOUSE (Nashville, TN)	SUNSET SOUND (Los Angeles, CA)	AVATAR STUDIOS (New York, NY)
ENGINEER(S)	Doug Wilson, Michael Patterson, Lane Croven	Doug Wilson, Michael Patterson, Lane Croven	Mike Bradley	Toby Wright	Kevin Shirley, Elliot Scheiner
RECORDING CONSOLE(S)	SSL G Series	SSL G Series	Trident Vector 432	API/Demetric Custom	Nerve B05R
RECORDER(S)	JV 1080	JV 1080	Sony 3348	Shodes A800	VRSP 2 w/ Pie Pacing Faders
MASTER TAPE	Ampex 499	Ampex 499	Sony Digital	3M 996	Ampex 499
MIX DOWN STUDIO(S)	DADDY'S HOUSE (New York, NY)	DADDY'S HOUSE (New York, NY)	MASTERFONICS (Nashville, TN)	RECORD ONE (Los Angeles, CA)	AVATAR STUDIOS (New York, NY)
ENGINEER(S)	Lane Croven	Lane Croven	Pete Greene	Tom Lord-Alge	Kevin Shirley
CONSOLE(S)	SSL G Series	SSL G Series	SSL 9080J	SSL 8000G+ with Ultimotion	Nerve VPP72
RECORDER(S)	JV 1080	JV 1080	HDD PCM 9000	Studer A800	Ampex ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING ENGINEER	HIT FACTORY	HIT FACTORY	MASTERFONICS	PRECISION MASTERS	ABSOLUTE AUDIO
	Carlton Batts	Carlton Batts	Glen Meadows	Stephen Marcussen	Leon Zervos
CD CASSETTE MANUFACTURER	BMG	BMG	EMI/LTD	UNI	Sony

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ARTISTS & MUSIC

Famous's Success Story Goes On Paramount Publishing Unit A Hit In Many Genres

BY IRV LICHMAN

NEW YORK—The association that started in 1945 with Bush is going to generate lots of platinum-selling-level revenue for Famous Music, but the music publishing wing of Paramount Pictures managed quite well before the deal was made.

Ivan Robinson, chairman/CEO of Famous, says that the company's 1996 earnings before taxes, depreciation, and amortization were almost 30% better than 1995, when the publisher also achieved record results. In fact, 1994 was a banner year, too. Famous, part of Viacom, does not break out specific dollar results.

A few years ago, it looked as if Famous' days as a member of the Viacom family were numbered, partly due to the parent's need to pay down debt incurred from its purchase of Blockbuster. Famous is said to have a selling price approaching \$300 million.

However, a decision was made to keep the publisher New Robinson, who is based in New York, can claim that "Viacom and Paramount are being very supportive of [us]. They are giving us the money to invest. Besides putting money behind publishing deals, Famous plans to install a new copy-right and royalty system this year."

"We had a convincing financial story of what the company could be like if management supported us. We're seeing some of those projections come true."

The international markets for Famous, now being administered by BMG Music Publishing, are also undergoing a growth pattern, according to Robinson. "We hope to staff our London office again starting in 1998," he says, "to help us form other Famous Music companies on the continent next year. These companies will operate under our BMG deal, which is working out very well for both companies."

Famous' success story is a musically broad tale, says Ira Jaffe, West Coast-based president of the company. "The company's scope of music covers virtually all formats, and I'm happy to

say that in each area, we are experiencing a great deal of success."

Robinson adds, "Our plans for 1997 are ambitious, but we are holding to our philosophy of very selective signings across all genres of music."

For the second quarter of 1997, Famous will be the publisher for a number of new artists. They include Paula Abdul, Radiah Carey (Mercury), Rule 62 (Maverick), Edna Swapo (Island), Ambersunower (Gee Street, distributed by BMG), and Bob Johnson (MCA). Later in the year, the company will be associated with new studio albums from Boys II Men, Björk, and the Cunninghams, a new group on Revolution Records.

But there is nothing going quite like Trauma/Interpose group Bush. Its latest album, "Razorblade Suihase," has worldwide sales of 3 million units. The set is also the source of two hit singles, "Swallowed" and "Greedy."

Famous' publishing state involves other active pop acts, such as Paula Cole, Crystal Waters, Placebo, and Puff Johnson, plus tracks on albums by Snoopy Dogg and Famous act Priest.

In Nashville, the company—where new management has been augmented with the Froehling Palmer joint venture—is charting its songs via rendi-

tions by LeAnn Rimes, Mindy McCready, George Strait, Vince Gill, Tracy Lawrence, and Tanya Tucker, among others. Other Famous songs will be heard on upcoming singles from Sully Boggs and Jo Dee Messina. Famous also has a toehold in the Latin markets with a top 10 single, "Volcriste," by Ricky Martin. Famous, of course, would not be Famous without its relationship to parent Paramount, which formed the company in the late '20s. Its recent soundtrack successes include "Chickens," "The First Wives Club," "Mission: Impossible," and the gold-certified "Braveheart." Composer Marvin Hamlisch, a Famous writer, is co-author of the Oscar-nominated "If Only Found Someone," along with Barbara Streisand, Robert John "Mutt" Lange, and Bryan Adams. That movie has two Famous tunes: "The Mirror Has Two Faces," "Swallowed," and "Greedy."

This year, Famous will be represented via music from such movies as "Beverly Hills Cop," with Kurt Russell; "Kiss The Girls," with Morgan Freeman; "The Saint," with Val Kilmer; "In And Out," with Kevin Kline and Tom Selleck; "The Flood," with Morgan Freeman and Christian Slater; and "Face/Off," with John Travolta.

Martin Page Sees Fruitful Alliance In Sony/ATV Deal

BY TERRI HORAK

NEW YORK—As he heads into the next phase of his songwriting career, Martin Page says that he has found a rare and special partnership in his recent alliance with Sony/ATV Tree Publishing.

"I get a sense that they understand what I'm going for, and so they'll put me in place with the right people," Page says.

Though he's currently writing his second solo album for Mercury Rec-

ords, Page welcomes the opportunities for collaborations and film work that the deal with Sony/ATV Tree provides. "I've been writing for a long time, and I've had success, so they're not just like, 'Oh, write the next thing on the block'; it's more like, 'Let's give you something that [fits] your style.'"

Over the years, Page has had a variety of deals with a number of music publishers, including Zomba, Famous, and, most recently, Virgin/EMI, and most of that material will revert back to him eventually. "I feel like a football veteran that has played with every team," he says.

Page has his own publishing company, Martin Page Music, and the Sony/ATV Tree agreement is an administrative one. It includes much of his catalog, with the notable exceptions of "These Dreams" and "We Built This City," which are published by Zomba.

In addition to those songs, which were No. 1 on the Hot 100 for Heart and Soundgarden, respectively, are successful tunes written or co-written by Page included "King Of Wishful Thinking" (Go West), "Fallen Angel" (Robbie Robertson), and "Dance With Life" (The Brian Auger & Triumphant). Page, from the "Phenomenon" soundtrack. But for all his success with songs recorded by other artists, Page is probably best known these days for his recent break-out single "In The House Of Stone And Light," which was lodged on Billboard's Hot Adult

(Continued on page 70)

GOING CREDIT SINGLES & TRACKS

THE HOT 100
CANT NOBODY HOLD ME DOWN • Sean "Puffy" Combs, 8. Jordan, Carlos Broady, Nathaniel Myrick, M. Bette, G. Presgrove, M. Wilkes, S. Robinson • SUGGESTED: Justin Coates/ASCAP, EMI, April/ASCAP, Ameri/ASCAP, Jilly Salsar/ASCAP, NASH/ASCAP, M. Bette/ASCAP, Bush/ASCAP, No. 14
RUNOR HAS IT • Clay Walker, M. Jason Greene • Last Jangle/TM, Sonodyssey/EMI, Buy/Buena

HOT R&B SINGLES
CANT NOBODY HOLD ME DOWN • Sean "Puffy" Combs, 8. Jordan, Carlos Broady, Nathaniel Myrick, M. Bette, G. Presgrove, M. Wilkes, S. Robinson • SUGGESTED: Justin Coates/ASCAP, EMI, April/ASCAP, Ameri/ASCAP, Jilly Salsar/ASCAP, NASH/ASCAP, M. Bette/ASCAP, Bush/ASCAP, No. 14

HOT RAP SINGLES
CANT NOBODY HOLD ME DOWN • Sean "Puffy" Combs, 8. Jordan, Carlos Broady, Nathaniel Myrick, M. Bette, G. Presgrove, M. Wilkes, S. Robinson • SUGGESTED: Justin Coates/ASCAP, EMI, April/ASCAP, Ameri/ASCAP, Jilly Salsar/ASCAP, NASH/ASCAP, M. Bette/ASCAP, Bush/ASCAP, No. 14

HOT LATIN TRACKS
EMANORADO FOR PREMIER • Enrique Iglesias • Fonovisa/SESAC

Peermusic Gets Sidelake Stake; Tuneful Celebration Of Burton Lane

SIDELAKE TIES FOR PEERMUSIC: The peermusic affiliate in Sweden has acquired a 50% stake in Sidelake Publishing, which has a major interest in hot Virgin act Crystal Waters, whose debut album, "One For You," was released March 2.

Another important Sidelake artist is Laticia McNeal, whose recordings are released by Warner in Sweden and made in most other territories. Her album "My Side Of Town," which has generated three hit singles in Sweden, is set for release throughout Europe this spring. Another upcoming release from Sidelake's stable is Melodie MC's return album on Virgin, which features Jacelyn Brown.

Peermusic acquires interest in both catalog and future works. The peermusic/Sidelake affiliation started with a 1998 administration deal between the two companies.

SONGS OF PRAISE: After the justifiable words of praise for songwriter Burton Lane following his death in January, it was time to sing joyous popular songs by his contributions to popular song. Lane, a former member of ASCAP, was memorialized by the performance-right group in a presentation dubbed "ASCAP Celebrates The Life And Works Of Burton Lane," held March 21 at the Booth Theatre in New York. In fact, songwriters, too, delivered Lane songs, including Cy Coleman, Charles Strouse, Craig Carnella, and Alan Bergman, who is half of the lyric-writing team with Marilyn Bergman. Alan, in fact, sang a song, "I Can Hardly Wait," that the Bergmans wrote with Lane and Marilyn Bergman, president chairman of ASCAP, presided over the afternoon's program. Those who make a living singing songs by the likes of Lane were also on hand, including Tony Bennett, and Collins, Michael Feinstein, Debbie Gravitte, Joe Sullivan Loesser, and Dorothy Loudon. The trio accompanying them was headed by pianist/producer director Mike Renzi.

Lane was a first-class melodist, of course, but it was also apparent from

the ASCAP program that he wrote middle sections that made his songs soar to even greater heights. Those sections always belong to the song, yet are almost songs in themselves. Are Things Going To Happen, "Too Low Now," and "On A Clear Day (You Can See Forever)" are good examples.

The program had its appropriate way to say so about Lane, but the postwar presentation of his songs made the words that much more poignant and true.

SUNSHAWK/DIGITAL/SIGNING: Sunshawk Corp., which describes itself as a "digital music publishing company," has formed a publishing partnership with Brazilian composer Dimitri Cervo. His scores will be available at Sunshawk's World Wide Web site at www.sunshawk.com, using the Seattle-based company's Solera technology. Its CD-ROMs include a release featuring the complete works of Scott Joplin and with Hande's "Messiah."

P LEASURE READING: Besides publishing song sheets and folios, Hal Leonard Corp. also publishes books about music and musicians. An president Keith Marzetta puts it, "When not playing, musicians love to read about their craft, and our books have caught on." The latest such reference is "The Legends Of Rock Guitar" by Pete Dinklage and H.P. Newquist. A 264-page encyclopedia with 25 chapters that examines 300 major guitar figures in every style of music. List price is \$29.95.

PRINT ON PRINT: The following are the best-selling books from Music Sales Corp.:
1. "Paul Simon's Greatest Hits For Sale."
2. "Bob Dylan's Greatest Hits Complete."
3. "Tom Waits' Beautiful Maladies."
4. "Stone Temple Pilots: The Music From The Vatican Girl Shop" (guitar tabl.).
5. "Paul Simon Complete."

Worldwide Linkage. The music publishing division of Kedar Entertainment, whose label unit Kedar Entertainment, via Universal Records, has a big hit with Badu's debut album "Renaissance," has formed a worldwide joint venture with BMG Music Publishing. Another Kedar artist is Chico DeBarge, who, along with Badu, is signed to the company's publishing firm. Shown, from left, are Fred Davis, Kedar's attorney; Alisa Carter, Kedar's director of publishing; Joe Benti, Kedar's GM; Kedar Messinger, president of Kedar; Derrick Thompson, creative director; urban music for BMG Songs; Darryl Sims, president of BMG Songs; and Clyde Lieberman, VP of East Coast services at BMG Songs.

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CD Plant Growth Tops IFPI's Agenda

Labels Alarmed By Rise In Production Capacity

■ BY GEOFF BURPÉE
and JEFF CLARK-MEADS

HONG KONG—The international record industry will begin to lackle a new and potentially huge piracy threat when its leaders meet later this month.

At the top of the agenda for the biannual board meeting of the International Federation of the Phonographic Industry (IFPI), to be held April 14-16 in Rome, is excessive growth in new CD plants, says IFPI director general Nic Garnett.

Garnett says, "It is well established in our experience that overcapacity in CD production provides scope for that excess capacity to be misused. Such oversupply in the market is always a cause for concern."

The problem has become manifest in Southeast Asia, where the IFPI says

that it has identified a "substantial increase" in pirate plants.

Garnett says, "When you look at the growth in CD-manufacturing capacity, you see a disturbing gap emerging between total manufacturing capacity and the legitimate demand in any given area—even allowing for a certain margin caused by seasonal fluctuations."

"That gap is growing all the time," he adds. "I believe the equipment manufacturers have targeted places like China and Southeast Asia, and that there is no reason why they should not now target other places like Eastern Europe and Latin America."

Garnett states that IFPI is trying to oppose the trend by being "much more

aggressive against the manufacturers."

The organization's Materials Suppliers Agreement—whereby member labels would take into consideration whether a polymer company had been found to be supplying pirate operating when deciding whether to trade with it—is awaiting approval by European Union and U.S. trade authorities.

"There's little point in pursuing retailers across the world when you can be much more effective for much less cost by targeting manufacturers," Garnett argues.

In Southeast Asia, IFPI regional director J.C. Glouw states, "In Hong Kong, last time we counted, we knew

officially there were six CD plants—now we find there are 11. That's an increase of five CD plants in just a matter of a few months."

Glouw is overt in his belief that not only will excess capacity be wrongly used, but that much of that manufacturing power is being created specifically to benefit the pirates.

"We have discovered that there is a substantial increase in pirate CD plants in Asia," Glouw notes. He attributes this to China strengthening border controls against the smuggling of equipment into the country, thereby obliging pirates to look for less of lesser resistance.

The result is that Hong Kong has

(Continued on page 50)

OzEmail Target Of Court Action Over C'rights

■ BY CHRISTIE EULEZER

SYDNEY—Australia's 28-year-old Copyright Act is being tested in terms of how it applies to the digital age. A case has been initiated by the Australian Performing Rights Assoc. (APRA) against the country's largest Internet company, OzEmail. The federal court action alleges that copyright infringement by OzEmail takes place when music files are transferred to subscribers.

Last June, APRA circulated a letter to the country's 280 Internet service providers (ISPs) suggesting an annual payment from each ISP of one Australian dollar (about 80 U.S. cents) per subscriber. Annually, this would reap an extra \$550,000 Australian (\$435,000 for APRA's 20,000 Australian and New Zealand members, as well as for international performers through agreements with overseas performing right groups).

This claim is being opposed by the Internet Industry Assn. of Australia (IIAA), which has set up a fund to defend the case. The IIAA claims that APRA's stance disregards "where true responsibilities lie" on the Internet.

OzEmail spokesman Michael Ward describes the suit as "just like taxing the ether. The ISP is simply the conduit by which users share their information with other users. We're the easy target."

Despite moves since 1983 by the Australian government, the Copyright Act has not been updated since 1963. But Brett Cottle, APRA CEO, argues that the current law is specific enough. Section 26(1) of the act provides protection "over wires, or over other paths provided by a material substance." Section 26(2) states that "the person operating the service shall be deemed to be the person causing the work or other subject-matter to be so transmitted."

The ISPs are liable, says Cottle, "because they are retailers for a service for which they obtain a fee, and they have to take responsibility."

(Continued on next page)

Independent Radio On The Rise In Ghana

■ BY KWAKU

ACCRA, Ghana—After a long struggle, independent commercial radio is now a growing and well-looked almost 2-year-old reality in Ghana.

For successive governments since the early '70s, independent radio posed a subversive threat. Many government ministers came to power through coups d'état; a key factor in one successful coup was the capture of the headquarters in Accra (population 1.2 million) of the sole national TV and radio broadcaster, Ghana Broadcasting Corp. (GBC).

The constitution upon which President Jerry Rawlings' democratically elected government came to power in 1992 allowed freedom of the press—leading to a proliferation of independent and mostly anti-government newspapers. However, the granting of radio licenses was continually deferred.

In desperation, a station calling itself Radio Eye exercised its claimed constitutional right to operate without the need for a license in a now-legendary series of pirate broadcasts in December 1994. The government's Frequency Registration and Control Board (FRCB) pushed for criminal prosecution of Eye's owners. However, the station's unilateral move produced the desired effect, and the FRCB awarded the first FM license in April 1995 to a small college radio station at Legon University near Accra.

In addition to state-owned GBC's national and local broadcasts, the FM radio-scape in Accra now has five 24-hour independent stations: Joy, Vibe, Groove, Sunrise, and Gold. A sixth outlet, "Uti FM," has been awarded a license but is not yet fully operational.

Independent radio licenses are awarded for seven years, and an initial payment of approximately \$5,500 is

charged. The stations are levied an annual broadcast fee for their use of music based on their size and income, which is then distributed by the Copyright Society of Ghana to copyright owners according to submitted playlist logs.

With at least one independent member turned to be looking for a partner to help it carry on, Vibe managing director Mike Cooke believes that the number of commercial radio stations in the capital is now "about hitting the borderline."

The stations claim that their programming covers music, entertainment, information, and education. However, they all seem to provide an almost identical diet of mostly music-driven programs, with some talk and magazine-style shows usually breaking in at breakfast and mid-afternoon.

Local music is not perceived as being a major presence, although Joy and Vibe claim to play 40% local product. Foreign programming is made up overwhelmingly of R&B and pop hits from the U.S. and Europe.

Joy 99.7FM, which went on-air April 1, 1996, calls itself Super Hits Radio.

LONDON—A trade union in protesting to Decca over a loss of jobs at the label's London headquarters. Entertainment industry union BECTU says 25 jobs were lost March 8 and notes that staffers have not received the notice to which they are entitled under employment law.

Decca president Roger Lewis counters that only 16 people have been laid off, with others being relocated within parent company PolyGram or taking early retirement. Lewis states that the 16 layoffs will be implemented between now and the end of the year.

The BECTU official responsible for the Decca staff, Sue Harris, says that the union is eager to reach a settle-

"We play most of the hits that have been hits in Europe and America," says the station's controller of programs, Tommy Forson. As for local repertoire, he adds, "we make those hits by playing them on the station. And we also know what's popular by the feedback we get from the clubs and from audience participation in phone-in programs, as well as requests via telephone, fax, and post."

Joy's entertainment input includes information gleaned from news services (CBS Entertainment News and BBC Sport, which has a regular slot) and Billboard. The station, which broadcasts on a three-week transmitter, uses several BBC World Service programs as daily shows, including "Newsday," "Network Africa," "Focus On Africa," and "Letter From America."

It also broadcasts the U.K.'s independent radio chart show. Joy's history, mission statement, program schedules, and downloadable RealAudio broadcasts can be found at its World Wide Web site (<http://www.joy997fm.com>).

(Continued on next page)

Belgian Warehouse Shut By Holland's Free Record Shop

AARTSELAAR, Belgium—Dutch-based retail chain Free Record Shop is closing its Belgian warehouse here at a cost of 26 jobs as it centralizes distribution activities at its main facility in Capelle aan de IJssel, Holland.

The company says that the Aartseelaar warehouse is too small and old-fashioned to meet expansion needs and that an investment of \$553,000 in new equipment to modernize it cannot be justified commercially.

Hans Van Hattem, managing director of Free Record Shop Belgium, says, "This year, we plan to refurbish all of our stores in Belgium. The Aartseelaar warehouse has become too small to cope with our expansion plans and expected growth in Belgium and Luxembourg. As we have sufficient capacity in Holland, this was the most logical solution."

The Capelle aan de IJssel facility has a packaging and distribution system supplying all of Free's 125 Dutch outlets. Van Hattem says transferring the company's Belgian activities there will result in a 30% drop in handling costs.

Free Record Shop employs 150 people in Belgium and operates a 36-store chain there with an annual revenue of approximately \$30 million and a market share of around 10%.

MARC MAERS



British Trade Union BECTU Protests Decca Layoffs

LONDON—A trade union in protesting to Decca over a loss of jobs at the label's London headquarters.

Entertainment industry union BECTU says 25 jobs were lost March 8 and notes that staffers have not received the notice to which they are entitled under employment law.

Decca president Roger Lewis counters that only 16 people have been laid off, with others being relocated within parent company PolyGram or taking early retirement. Lewis states that the 16 layoffs will be implemented between now and the end of the year.

The BECTU official responsible for the Decca staff, Sue Harris, says that the union is eager to reach a settle-

ment with the company but notes that staffers say they are prepared to bring formal action if necessary to obtain the considerations they say they are due.

Lewis says that the company is implementing the job losses with sensitivity and has more than met its responsibilities under the law.

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International

'Music Taks' Center On European Acts

Toshiba-EMI Confab Reflects Busy Foreign Release Schedule

BY STEVE MCCLURE

TOKYO—European repertoire was the focus of Toshiba-EMI's "Music Taks" new-release preview event, held March 17 in Tokyo. Key releases highlighted during the presentation, which was attended by label staffers as well as dealers from around the country, included "Blur," "Supergods," "In It For The Money," Radiodrome's "Pablo Honey," "Manus," and "Naimee Coleman."

Toshiba-EMI started holding such pop-talk style seminars in fall 1995 under the title "Now, The Music Conference." The March 17 confab was the first time the event has been held in spring, reflecting the label's crowded foreign-repertoire release schedule over the next few months.

In 1996, Japan's No. 2 label scored several major foreign successes, most notably with Danish pop duo Me & My, which last year was Japan's top-selling international act with sales of 1.29 million albums and 64,663 singles.

Toshiba-EMI hopes to capitalize on the duo's success this year with Tiggy, a female Danish singer in the Me & My vein.

Another Scandinavian act for which Toshiba-EMI has high hopes is Sweden's Merry-makers, which has been getting lots of radio play here in advance of the April 26 release of its album "No Sleep Till Dawn."

Also highlighted at the event was the "Dancemania" series, which consists of material licensed from Germany's Intercontinental label. The four "Dancemania" albums released here so far have a total of 1.3 million units.

A priority release for Toshiba-EMI's Virgin label is "Dig Your Own Hole,"

the second album by British techno unit the Chemical Brothers.

Special attention was given to upcoming releases by Mute Records acts Depeche Mode, Erasure, and Nick Cave. Toshiba-EMI took over from Pony Canyon as Mute's Japanese licensee in February.

The label also announced a historic tie-up deal in which John Lennon's

"Starting Over" will be used as the theme song for TV drama series "Ehizen Taisetsu Na Hiro" ("The Most Important Person"), which debuts April 18. It is believed to be the first time that a Lennon solo work has been used in a TV show. The deal was negotiated through music publisher Polygram Music. Toshiba-EMI will release "Starting Over" as a CD single May 8.

Poland's Sweet Noise Aims To Rock Out With 'Ghetto'

BY BEATA PRZEPIELSKA

WARSAW—For perhaps the first time, a Polish rock band has the chance to make it into the international winners' circle.

"Ghetto," the second PolyGram Poland album by hard-rocking five-piece Sweet Noise, was released March 8 in European English-language version. That same day, MTV Europe and MCM in France began airing the videoclip for the title song. PolyGram's affiliate companies in the Netherlands, Sweden, Greece, Portugal, the Irish Republic, Hungary, the Czech Republic, and Slovakia are all releasing the album.

Sweet Noise, whose music lies somewhere between thrash metal, hard rock, blues, and alternative, was formed in 1990 in its home city, Poznan. But it was not until five years later that the band had its first album for PolyGram Poland, "Respect." It turned out to be a warmly welcomed debut, with estimated 15,000 copies sold to date and popular Polish music magazines were generous in their praise. Rock monthly *Brum* called Sweet Noise "a tremendous band with great technical skills," while the country's leading rock periodical, *Tytko Rock*, said, "This record knocks you down with its powerful, hard, and crushing sound."

The band's signing to PolyGram followed a momentous year in 1994, when it won a welter of prestigious local awards, among them first prize in the Rock Groupus Festival in Wroclaw, fourth prize in Warsaw's alternative festival *Makowosci* Janina Muryzna, and the Artistic Council award for best group's awards in the Rock Music Festival in Jarocin. The video for "Silence," a song from the "Respect" album, was nominated at the 1995 Polish Music Video Awards, and the track was featured on MTV Europe's "Headbangers' Ball."

Songs from "Respect" and "Ghetto," the launch of which was released in Poland last May, are played by many Polish stations, and not only rock-oriented ones. Public and private outlets supporting the band include Radio Mercury, Radio Afeka, and Radio Eska, all in Poznan; Radio Manhattan in Lodz, and Radio Krakow and Radio Bis in Warsaw. *Radio* favorites from the current album include "Brak" (Stone) and "Wzry" (Highster).

Other artists contributing to "Ghetto" include Anja Orthodox, from the rock band *Clotterkeller*, on Sweet Noise's version of Sisters Of Mercy's "The Vision Thing"; young vocalist Natalia Kukulska on "91"; and Poland's

(Continued on page 50)

INDEPENDENT RADIO ON THE RISE IN GHANA

(Continued from preceding page)

"the soul of the capital," began pumping its popular sounds into a 1-watt rig in April of last year. Cooke says that Vibe is a music-oriented outlet that also covers education, information, and entertainment. "We'd also like to be seen as [the station] giving news and information on the local music industry," Cooke says.

While much of Vibe's content is akin to the U.S. top 40/rhythm-crossover format, it does have its own peculiarities. Though English is the prevalent language, highlife music presents a special local language. There are also programs in which French, Spanish, and Indian are used.

"Ghanaian people like Spanish music, like the Gipsy Kings," says Cooke. "We get the feedback from the clubs, and Spanish music and high-life are quite similar."

Nevertheless, there are those who feel the much of Afro-American music programming across the independent radio airwaves is one-dimensional and missing an opportunity to enlighten its eager new listenership.

"When I released my 'Ghana Jams' album, I got one good radio play on the GBC FM stations," says Ameyaw, a popular Ghanaian singer/songwriter who blends spirited high-life with traditional Ghanai musical styles. "But since the independent stations came on-air, I haven't had much airplay from them, except on special occasions, like on Independence Day and to do the annual GBC traditional festivities celebrated in Accra."

One explanation for this reliance on international repertoire is technical. Most local productions are issued on cassette, as CD and vinyl have a negligible share of recorded music at retail. However, according to Joy's director of engineering, I.A.K. Quarrey, CD is increasingly the format used on his station.

Frits Baffour, a producer of commercials and TV programs and a former GBC radio presenter, says that there should be some guidelines for programming content. "Because the constitution promotes unhindered free speech and free press, the government cannot dictate broadcasters' pro-

gramming policy," he says. "Hence, they overwhelmingly have chosen to concentrate on popular music as the way of gaining listenership."

"Real programming, like promoting the culture and music of Ghana, isn't happening—it certainly hasn't been put on prime time," continues Baffour. "Nor are the indigenous musicians very frequently used. Third world countries can't afford the luxury of total entertainment radio, even when many people face lives of total drudgery. We need to be using radio to know where we're heading."

The next round of licenses may be awarded to specific interest groups. There is, for example, a proposal for a station geared toward the growing Malian population in Accra.

Meanwhile, the local radio industry has its eyes on an upcoming communications bill that may change the framework within which independent radio operates. It is thought in some quarters that the proposed legislation could include provisions on programming policy.

Portuguese Star Pedro Abrunhosa Seeks International Success

This story was prepared by *Theresa Moji in Cannes and Fernando Tenente in Oporto, Portugal.*

Pedro Abrunhosa took his native Portugal by surprise two years ago when his debut album, "Viagens," became the fastest-selling album in the country's history. Now PolyGram has made the artist and his band Bandemónio an international priority.

The middle grows from Abrunhosa's jazz roots, made him an overnight star, with "Viagens" being the first of a triple-platinum (platinum is 40,000 copies for national artists) within weeks of release. Sales are now close to 200,000. Abrunhosa's follow-up, "Tempo," on Polydor Portugal, reached quadruple-platinum status in only seven weeks, and PolyGram is building up to an international launch. A performance in January at MIDEM in Cannes was one of the first steps in the European market.

ketting campaign, and Abrunhosa and his band have rerecorded some album tracks in English for the sets' international release this month.

Although Abrunhosa, 34, has a background in jazz, his two albums are only marginally influenced by the poppier side of the genre. "Jazz was a great aesthetic for me," he says. "But there was a rhythm and blues beat breathing inside of me."

Consequently, "Tempo" offers a wide variety of styles, including R&B, more sophisticated ballads, and even a traditional Portuguese fado. If the saxophones sound familiar, it's because Abrunhosa added "F" born home to Bandemónio. Paisley Park's chief engineer, Tom Tucker, handled engineering and mixing in Minneapolis.

"I'm a Prince fan," confesses Abrunhosa. "I really appreciate his brilliance, he's a contemporary Mozart. You get that true funky sound in Paisley Park,

so I was amazed when Tom Tucker called me to see he would produce "Tempo" on the strength of my debut album."

Although "Viagens" was labeled a hip-hop album, Abrunhosa soon progressed to a more hybrid style of his own, which falls somewhere between the sound of his two heroes, James Brown and Lou Reed. His intensity is even clearer on the upcoming English-language version of the ballad "Se Eu Fosse Um Dia O Teu Obar" (realized "If Only One Day"), which has enjoyed major radio support in Portugal and was written by Abrunhosa for the soundtrack of the Portuguese box office hit "Milo E Eva" (Adam And Eve).

"At first, I was afraid of losing the emotional side in the translation, but I'm very happy with the result," says Abrunhosa. "The original in Portuguese has become sort of a national anthem.

Everybody on the streets was humming it."

Abrunhosa is indeed working on his equivalent of a national anthem: the opening song of the upcoming World Exhibition, a project on which the former composition student is toiling slowly and meticulously. "I'm trying to get across the fact that I'm Portuguese. No [Portuguese] musician has received huge international acclaim before. You have to speak other languages, though."

Abrunhosa's live commitments abroad include dates in Paris, Brussels, Amsterdam, Germany (10 venues), Brazil (six venues), South Africa, and the U.S. At home, his 40-date itinerary will be sponsored by Volkswagen, represented in Portugal by the SILVA Group. As a measure of his popularity, VW's new model Polo was renamed "Polo Band," showing three Bandemónio logos.

Says José Carlos Monteiro, owner of Puggy, a record store at Shopping Center Brasília in the Boavista quarter of Porto, "Tempo" is a good seller. No. 2 in our list, but could be much better if it was protected against the price jungle in our market. Hypermarkets sell for 2,400 escudos (\$14.87), when it costs us 2,540 escudos plus an unfair 17% (value-added tax). The current pricing policy of the multinationals in Portugal gives no chance to traditional shops like mine."

"But Pedro is a national phenomenon," he adds. "I created a new, up-to-date sound, and the help of [retiree] James Brown sideman) Maceo Parker was crucial on the first album, 'Visa'." We sell both albums to everyone from kids to grandmas."

Abra Costa, presenter/producer of "Drive-In" and "Radio Hollywood" on state radio station Antena 3 in Oporto, (Continued on page 50)

EMI's Ritto Sees Growth Potential Nordic Cos. 'Can Learn From Each Other'

■ BY CHARLES FERRO

COPENHAGEN—Michael Ritto, who became president/regional managing director for EMI Music Scandinavia and Finland April 1, says that EMI's

Scandinavian companies can learn from one another to boost sales and enhance international success.

Ritto replaces Rolf Nygren, who has been in the business 31 years (Billboard, Feb. 15), at the helm of a company that has in many respects defied the market and produced a great deal of success.

Internationally, it has such record-breakers as Michael Learns To Rock and Me & My, while at home in Denmark, EMI-Mexley—of which Ritto is managing director—grabbed eight Grammy Awards last month, including three for Lars H.U.G.'s "Kiss & Hug (From A Happy Boy)."

However, Ritto's new regional role obliges him to look further than the Danish market, and while Denmark and Finland showed growth last year, the Norwegian and Swedish markets dipped.

"Scandinavia is not a single picture, but I do think there's room to grow, because I think we can do better. We haven't had a lot of help on our international repertoire the past couple of years. We could do better there, and I think that the changes that have gone on in the U.K. and the U.S. the last couple of years for EMI will lead to stronger repertoire for us," Ritto says, noting that around 30% of the Scandinavian market is U.S. repertoire.

"The market's so-so, but the company can still grow without the market growing. It's an easy way to grow—to follow the market—but I think we can grow faster than the market. At least, that's our ambition," he adds.

Ritto argues that the greatest potential for growth lies in export markets, as illustrated by the Danish company, for which around 50% of profits come from sales abroad. "If you look at that,

there's a big world out there, so we need to only break one or two of our local artists outside our home markets, and it's going to change our business immediately."

Later this year, the label will release a new album by Michael Learns To Rock, a huge seller in the Far East. Me & My, one of the largest-selling foreign acts in Japan, will be going into the studio soon to follow up its smash debut, D.A.D. and Trine Rein, who both have solid international penetration, will have albums released in the fall.

A newer segment of the Danish company is Flex Records, a dance label that was founded about 18 months ago. After extensive market analysis and a lot of hard work, a Flex release hit the top of the charts in February. The track, "Ring A Long" by Tiggy, is scheduled for a rush release in Japan Thursday (27) and to global territories a month later.

Ritto says that EMI's Scandinavian constellation can develop and exchange strategies like the Flex project and find growth areas. "The [Scandinavian] companies have a good working knowledge of each other's repertoire, and ideas can travel fast," he says.

The company will be examining the export markets, especially Finland, where dance music is big, to evaluate similar projects in these areas, Ritto reveals.

Winning market share will mean employing new ideas and creativity. "I think there's a lot of potential if you start to market your catalog. You need to evaluate it, work with it, and be creative. It may be a new thing for the people on the catalog side, but I think it's an experience the business will go through. There's also mid-price—we have growth in mid-prices, but the market is still smaller on mid-prices than it is in other segments, and there's room to grow there," Ritto argues.

"Again, on the creative process, it's always difficult. You need to learn it, everything changes. One thing is in fashion, and we say, 'Now we understand that,' and then it changes. That's what makes this business interesting. There's always something new, and it's still the same."

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THE HOT NEW WORLD

JAPAN		GERMANY		U.K.		FRANCE	
Chart Week: 04/07/97		Chart Week: 04/01/97		Chart Week: 03/31/97		Chart Week: 03/22/97	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1	NEW	1	1	1	10	1	1
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Hot 100 is a weekly chart compiled and distributed by Bob Macdonald and Paul Corbett. Contact 44-171-323-6686, fax 44-171-323-2314.

NEW = New Entry RE = Re-Entry

CD PLANT GROWING TOPS IFPI AGENDA

(Continued from page 45)

become a relatively and increasingly attractive place to set up production. IFPI staff in Macau, a Southeast China territory under Portuguese authority, reports that six new CD plants there—five opened in the past month.

"We now believe there are six CD plants in Macau," Glow says. "We note that the country's southernmost port adjacent to Singapore, and another in China where CD-pressing lines were seized.

Glow says pirates realize that if they caught importing equipment for or operating underground plants in China, their equipment will be forfeited, or at best tied up in Chinese courts for one or two years. A conviction in Hong Kong would also mean that their equipment back in their hands much more quickly.

While the IFPI is the first industry group to speak out about the growing threat of Southeast Asian CD plants, Hong Kong authorities are slow to acknowledge the problem. "We have CD manufacturers in Hong Kong, but all are licensed," says Calvin H. Leung, a leading government

intellectual property protection officer. "There are approximately six or seven plants, but there is no illegal activity," he states. "So far we have not received any complaints of any illegal production in Hong Kong."

While Glow says that the IFPI has no evidence of the plants making pirated audio product, he shares Gannett's view that the proliferation of CD plants in such a small territory is worrisome in itself. "It's a big increase for the number of plants required here; these plants will be probably claim there is an outburst of CD demand, whether this is true or not, the capacity here is now huge."

Lachie Rutherford, president of EMI Asia, says that the production capacity of Hong Kong is now "equivalent to that of the U.K., in a city with a population of 6 million."

Single-line CD plants can produce 1 million-1.3 million units per year; new multi-line machinery can produce as many as 6 million units annually. "I think the major company people here are getting pretty worried. A huge percentage of the pressing equipment is being sold in Asia, and they need to find the most friendly place for them to get their wares through [into Canada, they'll do it for us]. If they will use Hong Kong and Macau as a service provider, if that gets uncomfortable, we expect them to move to two other territories: Russia and Latin America."

SWEET NOISE

(Continued from page 16)

most successful death-metal band, Vader, on "Down."

"We're not here in Poland, so we don't want to cut them off," says Sweet Noise's vocalist, Peter Mohamed. "We don't play or sing like American, English, or anybody else. That's why 'Ghetto' was important. It's a message behind the words and music."

The album addresses what the band perceives as the collapse of human relations in the 1990s and the ensuing loneliness and alienation.

Sylvie Lato, A&R and promotions

OZEMAIL

(Continued from page 15)

ly. Legally, they require an APRA license, which covers the use of the world music repertoire."

APRA's successful bid in 1995 to gain royalty payment for music played in gyms and boutiques brought in an extra \$1.5 million Australian (\$1.2 million).

APRA is currently awaiting a High Court judgment on its 1993 case against telecommunications group Telstra for royalties relating to Telstra's "music on hold" service (music supplied while a caller waits for his or her party to come on line), which will bring Telstra an estimated \$45 million, according to Cotte.

Negotiations to increase royalties paid by commercial radio stations, from 2.66% of advertising revenue to 3.75%, would bring in several million additional dollars.

APRA distributes 87 cents for every dollar collected, and for the last financial year, it distributed \$45 million, about \$57 million in 1995.

Southern Soul North of the Border
Lhasa De Sela Conveys Her Love Of Hispanic Music

■ BY LARRY LeBLANC

TORONTO—"La Llorana," an exquisite Spanish-language album featuring a hybrid of traditional Mexican ranchera and Eastern European klezmer marks a stunning debut for 24-year-old, dasky-voiced Lhasa De Sela.

AudioGram Records in Montreal is releasing "La Llorana" nationally in Canada on Thursday (10). The independent label first issued the recording Feb. 4 in the mostly French-speaking province of Quebec.

According to Denis Wolff, GM of AudioGram Records, the album has sold 15,000 units to date there. A video of the track "El Desierto" (The Desert) is set for May release. AudioGram is distributed in Canada by Montreal-based Select Distribution.

While Hispanic recordings of such international artists as Lita Miguel, Laura Pausani, and Gloria Estefan have sold well in Canada (Billboard, Feb. 11, 1995) and there is a significant Hispanic community in Toronto, Canadian labels have not so far been wary of signing dramatic Hispanic artists.

"Everybody in Canada to record a Spanish album is unusual," says Wolff. "We released [the album] because Lhasa is so special."

"It's a good album," says Tim Baker, buyer with the 31-store Saks Records chain headquartered in Toronto. "The music is very good. This is an album, however, that the label is going to have to hit the Angles with. I don't think [Spanish-speaking] people are going to be into it" because it differs from contemporary Hispanic music.

"I love singing in Spanish because [the language] is so emotional," says Montreal-based De Sela. "Because of the way the sounds have to be produced, you must sing from a deeper place [in Spanish]. When I sing in English, it's different. The Mexican songs I love were mostly recorded in the 1930s and 1940s. They are kind of ranchera, but not norteña, which is so popular now. Not a lot of trappings."

The album's striking cover depicts features an exaggerated and darkly hued self-portrait of the singer in the guise of a small club near her home in Mexico. "La Llorana, a legendary figure in folk-music. According to legend, La Llorana, seeking vengeance for the death of her children, seduces men with sad melodies and then turns them to a river's edge, where her kiss kills them

into stone.

"The painting in La Llorana in my imagination," says De Sela. "To paint it I stood in front of the mirror to see how angry and tragic I could look."

De Sela was born in 1972 in the Catskills town of Big Indian, N.Y., the daughter of Mexican-born Alejandro Sela, a professor of Spanish and literature, and New York-born Alexandra Karan, an actress and writer.

When De Sela was 2 months old, her family, including three sisters, moved to Guadalajara, Mexico, and lived there for four years. They next spent two years in Toluca, N.Y., then another four in Baja, Mexico, before moving to San Francisco, where De Sela spent her teens.

De Sela's earliest years were largely spent living in trailers, and she was educated by correspondence-school courses. She acknowledges that her nomadic childhood reads like a storybook. "When I was 7 years old, I already wanted to write my autobiography," she says. "My parents didn't read to me, so I read to myself. I was taught to read in either [Mexico or the U.S.], and there was always reasons to go here or there."

"Both my parents spoke Spanish, but I grew up speaking English," adds De Sela. "I learned Spanish in Mexico, but I left there when I was 11. Then I studied Spanish in high school in San Francisco. Today, my Spanish is very good, but it's not fluent. I have to keep it simple, which is why I like [composing] in Spanish. In English, when I write, I sometimes get so complicated."

Among De Sela's earliest musical influences were several Mexican ranchera artists, including songstress Chavela Vargas and singer-songwriter Celia Cruz, both popular in Mexico in the 1950s.

While her other musical influences include Maria Callas, Victor Jara, and Jacques Brel, it was after seeing a documentary film on Billie Holiday that De Sela decided to sing professionally.

"I was so stunned and amazed by the footage of Billie Holiday singing," says De Sela. "She was so hypnotic, so beautiful, and [her performance] was so pure. Afterwards, I started singing her songs myself, and I realized I wanted to sing [professionally]. So I began taking jazz singing classes."

De Sela also began performing a cappella at functions at her high school and at small club near her home in Mexico. While studying classical literature at Saint John's College in Santa Fe, N.M., she performed with a swing band for eight months.

In 1991, De Sela arrived in Montreal to visit her three sisters, then studied at the National Circus School. (Today, the three—a trumpet, a wire-walker, and a circus clown—work in a European circus.) Enamored with Montreal, De Sela stayed, at first spending her days painting, writing, or looking for the opportunity to perform.

"The first year," says De Sela, met with guitarist Yves Desrosiers, then working with top Quebec singer Jean Leloup. When De Sela first began working with Desrosiers, she dated him for a year. In 1992, however, she became infatuated. However, a few months

later, after the two had become close friends and after being impressed with the Mexican and Latin recordings she played for him, Desrosiers agreed. Soon the two began performing traditional Mexican and Latin music together, and they were eventually joined by bassist Mario Legare.

"The music she brought me was really simple, but the songs were so intense," Desrosiers says.

AudioGram's Wolff first saw De Sela in 1992 in a Montreal club "with a shaven head and performing to about six people. What appealed to me was her personality, her charisma, and her voice," he says.

Two years after beginning to work together, De Sela and Desrosiers began writing their own music. The first song they completed was "El Torero" [a Spanish translation of the Aztec word for poetry, which has lyrics based on an Aztec poem]. "I got the idea for the melody from a Mexican street scene, and I wrote the words with my father," she says.

While De Sela wrote lyrics to most songs, Desrosiers mostly concentrated on the music, and the two often collaborated. "With many of the songs, Yves would write a riff, and then I would write the melody, and then Yves would do an arrangement," says De Sela. "Some of them he did all the music, and I changed a bit for my own voice. With others, I also did the music."

Produced by Desrosiers, the album was recorded in 1994 on a 4-track DAT recorder in percussionist/engineer François Lalonde's apartment. Vocal overdubbing by De Sela took place in the kitchen of her house.

"We had three months of fun," says Desrosiers, who also played lead steel guitar, lap steel bass, banjo, and guitar on the sessions. Other players included Legare (bass), Didier Dumontier (accordion), Maria Tremblay (violin), Ben Sabourin (saxophone), and Nervous Norman (clarinet).

About half of the songs that were recorded had been performed by De Sela for several years. Original songs, such as "De Cara A La Pare" (Face To The Wall) and "Mi Vandalia" (My Vandal), were written while sessions were under way. The three nonoriginals on the album are traditional Mexican songs: "Los Peces" (The Fish), "El Payande" (The Payande), and "Adios Del Olvido" (The Tree Of Forgetfulness), composed by Argentina's Silva Valdez.

While Desrosiers had an overview of how he wanted the album to sound, he didn't fully work out the songs' arrangements prior to the sessions. "I knew the sounds I [wanted]. I didn't know until I did them if they would work," he says.

De Sela says she's still coming to terms with her debut recording. "While recording the album, I had an idea of what I wanted, but I wasn't sure I had even less of an idea," she says. "While you are [creating], you are completely absorbed. When it's finished and you can step back, you learn all kinds of things about yourself. It's a very complex portrait of yourself."

To promote the album, De Sela is booked April 18 at the Bourges Festival in Bourges, France, and April 19 at the Quebec City (May 3) and Toronto (May 4-5).

PEDRO ABRUNHOSA

(Continued from page 17)

adds, "With the success of 'Viagens,' Pedro made a good investment in 'Tempo,' overcoming the 'difficult second record' syndrome. It's not as fresh and original as 'Viagens,' but it's very solid, with a full, funny American sound that will allow him to start an international audience and enjoy his fame and they want Pedro's songs every day."

Abrunhosa, who has traveled with the world since he was 12, has played with many artists.

"The musical here is the late jazz master Miles Davis. 'His music keeps surprising me,'" says Abrunhosa. "It's the way he deals with silence. I think of him as a great teacher. Sometimes you have to shut up."

renowned U.S. jazz musicians and now lives in New York and London. "I think you can hear [Portuguese heritage] in the lyrics," says Abrunhosa. "They are like a romance."

"Also, I'm a big fan of the well-known fado singer Carlos do Carmo, to whom I dedicated my first album," he adds. "For Tempo," I wrote a traditional fado for him to sing, which is called 'Manha.' That was a real challenge because he's very urban."

"The musical here is the late jazz master Miles Davis. 'His music keeps surprising me,'" says Abrunhosa. "It's the way he deals with silence. I think of him as a great teacher. Sometimes you have to shut up."

TO OUR READERS

Home & Abroad will return in the April 26 issue.

Internet

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

BMG Uses ECDs As Marketing Tool

Buyers Get Extra Content; Co. Gets Consumer Info

■ BY BRETT ATWOOD

LOS ANGELES—While most music companies are touting enhanced CDs (ECDs) as an "added value" to conventional audio CDs, BMG Entertainment North America is using the format to gain valuable demographic and marketing information about consumers.

The music company, which recently launched two new World Wide Web sites, is rewarding ECD buyers with bonus music and multimedia content that is unlocked from the disc only after consumers register for a password at its Web site.

When they register, consumers provide an E-mail address as well as answers to several questions, such as preferred music styles and

magazines. BMG is using that information directly sent to consumers' E-mail featuring artist news, tour dates, and other information. The company plans to soon use the database to send audio greetings from artists to consumers, as well as sound samples from select BMG releases.

Though some E-mail updates may go to the entire list of consumers in the database, the updates will often be customized to consumers based on their location, music preferences, and other specifications. The demographic information may eventually be used to market music directly to consumers via special E-mail offers. However, there are no immediate plans to do so.

"We don't see the enhanced CD as a stand-alone product but as an added-value experience that brings together online and offline content," says Gabriel Levy, manager of interactive music development for BMG Entertainment North America. "The idea behind enhanced CDs is to give the consumer as much as we can for their money. But while we do that, we can benefit by getting information about our consumers."

However, don't expect BMG to "open" its customer base or send E-mail. Each consumer who registers has the option of electing not to receive E-mail updates from BMG.

"If a consumer buys the ECD and takes the time to fill out the registration form, they are probably interested in hearing about that artist," says Levy.

With its first Internet-linked ECD, for Mobb Deep's "Hell On Earth" on Loud, BMG acquired an extensive database containing marketing and demographic information

on more than 25,000 music consumers who were lured to the Web to get a secret song. New releases from Wu-Tang Clan and Adriana Evans, which also contain hidden ECD projects, have been produced for the database further in the coming weeks.

"If we can obtain 25,000 names about consumers who we know are interested in our products, then that is a plus," says Levy. "E-mail is about the cheapest form of direct marketing there is... It helps justify the making of ECDs, which don't have to cost a lot to produce."

Though BMG executives declined to detail specific ECD development costs, many recent major-label ECD projects have been produced for around \$5,000—which is considerably less than the \$20,000 or so spent on the first-generation ECD releases.

ECONOMICS IMPROVE

"The economics associated with creating enhanced CDs has really become more favorable in the past 18 months," says Kevin Conroy, senior VP of marketing for BMG Entertainment North America. "The production cost used to be much higher, the deals with developers were not as attractive, and compatibility issues made them a challenge to do. But that has changed... It makes sense for us as a major music company to marry music content with multimedia. The ECD is a bridge to link audio CDs with the Internet."

BMG is also upping its stake on



the Internet with plans to unveil a series of genre and music lifestyle sites that draw content from acts from BMG-affiliated labels. They include Walter Houston, the Dave Matthews Band, Toni Braxton, Clint Black, R. Kelly, Brooks & Dunn, and numerous others.

By drawing upon a wide range of repertoire, we are creating a more compelling site that will draw more traffic," says Conroy.

The R&B, rap, and hip-hop-themed site Peeps Republic (<http://www.peeps.com>), which debuted in 1996, has been joined by two new sites. The modern rock/pop/dance-themed Bug Juice (<http://www.bugjuice.com>) and the

country-themed Twang Tish (<http://www.twangtish.com>) contain artist biographies, news updates, audio- and videoclips, and tour-date information. The sites also feature content that reward Web users with prizes such as an autographed poster and CDs. Exclusive content from the artists, including unreleased songs and other material, will also be available.

The sites aim to reinforce the connection between artist and fan and to establish a sense of community with consumers, according to Conroy. For example, Peeps recently

(Continued on next page)

Animators Take Low-Tech Style Sky-High 'Wallace And Gromit' Creators On The Rise

■ BY EILEEN FITZPATRICK

LOS ANGELES—Although Bristol, U.K.-based Aardman Animations was nominated but didn't win an Academy Award this year, co-founders Peter Lord and David Sproton didn't leave Hollywood in a huff.

"We don't have any delusions, and I know it sounds like a cliché, but we're very lucky to get nominated," says Lord, who was nominated this year for "Waa's Pig," a short about royal twins separated at birth. "We have no right to be nominated, and we don't ever expect it."

The studio, however, has already collected Oscars for the "Wallace And Gromit" shorts "The Wrong Trousers" and "A Close Shave," as well as "Creature Comforts."

"Wallace And Gromit" and its director, Nick Park, exploded on the home video scene in 1996, while Aardman has been committed to stop-frame model animation since 1976. The company has been a mainstay in the U.K. for commercial work since the mid-80s and most recently hit it big stateside with the "talking car" ads for Chevron gasoline. In addition, Aardman collaborated with Peter Gabriel on the band's through music video "Sledgehammer," which won five MTV Music Awards in 1996.

As the music industry marveled at the special effects in "Sledgehammer," Lord and Sproton were keeping a secret. At the time, most people making music videos were trying to be very smooth and sexy," says Lord. "Sledgehammer" achieved images that were visually astonishing but now are actually commonplace."

Sproton noted that the segment in which the flowered wallpaper behind Gabriel blossoms and changes was achieved by men pulling down several different backdrops, like in a staged play.



At Trans World Entertainment's recent awards banquet at the Rainbow Room in New York, the six major record companies helped commemorate the retailer's 25th anniversary. Shown, from left, are Paul Smith, chairman, Sony Music Distribution; Peter Jones, president, BMG Distribution; Danny Yarbrough, president, Sony Music Distribution; David Mount, chairman/CEO, WEA; Robert Higgins, chairman, Trans World Entertainment; Jim Caparo, president/CEO, PolyGram Group Distribution; Henry Droz, president, Universal Music and Video Distribution; and Russ Bach, president/CEO, EMI Music Distribution.

Animators Take Low-Tech Style Sky-High 'Wallace And Gromit' Creators On The Rise

special effects has never been the driving force behind Aardman, which often takes up to two years to make a 30-minute film. Scripts take up to six months to complete and filming can take up to 10 months.

Despite the tedious work, Lord and Sproton prefer the stop-frame method. The pair say they can't compete in a world of Disney imitators and stop-frame animation gives them a niche and a creative challenge.

"Early on we did drawings, but it was so boring," says Sproton.

"It's what everyone was doing, and we weren't very good at it," adds Lord. "We were lowly animators, but when we started the three-dimensional game, we were the only people doing it, so we had a good start."

The company first began producing skills for British television's "Vision On," a children's series for the deaf, which, early on, was the primary outlet for their work.

"Artistically it wasn't inspiring at all," says Lord, "but it indicated to us that there was a potential business for our work."

Lord and Sproton say their original intention was to create films for adults, which weren't widely available in the U.K. For inspiration, they had to look at the films of American writer, producer, and early special-effects wizard Ray Harryhausen.

Harryhausen's films include "One Million Years B.C.," "Jason And The Argonauts," "The Golden Voyage of Sinbad," and "Sinbad And The Eye Of The Tiger."

"In a way, he's everyone's mentor, because he trained with Willis O'Brien, who did 'King Kong' in the 1930s," says Sproton.

In fact, Sproton says many of the modeling techniques Harryhausen developed are still being used today. "All his techniques, like latex and metal

(Continued on page 6)

Creating heart-stopping high-tech

newsline...

NIMBUS MANUFACTURING, a replicator of CDs, is closing a plant in Sunnyvale, Calif., and consolidating its operations in two plants in Provo, Utah, and Charlottesville, Va. However, the company says it is increasing the overall capacity of its facilities to 185 million discs a year. Nimbus is anticipating increased demand from the debut of DVD this year. The Charlottesville-based company also plans to build a new CD replication plant in Luxembourg to support international expansion.

BET HOLDINGS, the parent of the Black Entertainment Television (BET) cable network, has formed a joint venture with Chevy Chase Bank, called BET Financial Services, that will market a BET VISA credit card to African-American consumers. The long-range plan is to "build a successful financial-services business." BET's cable network programs music videos and other entertainment 24 hours a day to more than 47 million households. Chevy Chase Bank has more than \$5 billion in assets.

THE BOX WORLDWIDE, operator of the interactive music video television network The Box, reports a net profit of \$1.1 million on \$20.2 million in revenue for the 1996 fiscal year, compared with a profit of \$485,008 on revenue of \$22.2 million the year before. But the company booked a gain of \$5.7 million last year from the sale of a 50% interest in its U.K. operations. The year before, it sold the other 50% for a \$1.3 million gain. Advertising revenue rose to \$10.3 million in 1996 from \$9.8 million the previous year. But net viewer revenue fell to \$9.9 million from \$12.4 million in 1995 because some cable operators—for instance, in New York—dropped the programming. The Box shares revenue with phone companies when viewers call to request videos.

VIDEO UPDATE, a video retail chain, reports net income of \$2.2 million for the third fiscal quarter, which ended Jan. 31, compared with a profit of \$1.2 million in the same period the year before. Revenue rose 53% to \$26.1 million from \$17 million a year earlier. Same-store sales (based on 181 stores) increased 11% in the quarter. At quarter's end, the St. Paul, Minn.-based retailer operated 250 company-owned stores. The company also increased its credit facility to \$60 million to finance expansion. It recently acquired a 25-unit chain in Alberta and a seven-store chain in Texas and Oklahoma, in addition to 19 new openings. Currently, Video Update has 381 video superstores in North America, of which 302 are company-owned and 29 are franchised.

ERNEST TUBB RECORD SHOP in Nashville will be celebrating its 50th anniversary May 3 with a live broadcast of the late country star Tubb's Midnight Jamboree radio program, featuring Loretta Lynn. Broadway, between Fourth and Fifth Avenues, will be shut down for the broadcast. Tubb, who died in 1984, was frequently partnered musically with Lynn. Record-shop executives say other events are planned during the year.

IMAGE ENTERTAINMENT, a laserdisc distributor, announces plans to release three additional titles on the DVD format this year: "The Terminator," with Arnold Schwarzenegger (\$29.99 list price); the Stephen Sondheim musical "Into the Woods," with Bernadette Peters (\$34.99); and "Knebworth," a three-hour concert featuring such acts as Phil Collins, Paul McCartney, Eric Clapton, Elton John, and Pink Floyd (\$34.99). Image previously announced that it had an exclusive DVD licensing and distribution deal with Playhouse Video.

EXECUTIVE TURNTABLE

RETAIL. Blockbuster in Fort Lauderdale, Fla., promotes John McDowell to executive VP of merchandising and Richard Ungaro to executive VP of domestic retail operations. They were, respectively, senior VP of development and senior VP of operations, Eastern division.

Damon Skobbo is appointed manager of specialties and minority categories for HMV U.S.A. in Stamford, Conn. He was manager of the chain's 72nd Street and Broadway branch in New York.

Gene Meyer is promoted to VP, divisional merchandise manager, for the music and movies division of Nobody Beats the W in Carteret, N.J. He was merchandise manager.

DISTRIBUTION. Cecille Paganarin is appointed senior director of marketing for Universal Music and Video Distrib-



McDOWELL

UNGARO

ution in Universal City, Calif. She was sales marketing manager for Artists Records.

HOME VIDEO. David Bishop is promoted to president of MGM Home Entertainment in Santa Monica, Calif. He was executive VP.

MUSIC VIDEO. Alex Ferrari is promoted to senior VP/COO for MTV Networks in New York. He was controller and VP for financial planning.

BMG

(Continued from preceding page)

ly added a bulletin board where fans of the Notorious B.I.G. can post their candid thoughts about the death of the rapper. On the Twang This! site, consumers are invited to directly e-mail BMG's country artists.

"This is a way for us to market and promote music in a way that has never been possible before," says Conroy. "The intention is to heighten awareness of these artists to consumers and to drive sales



through traditional retail channels, as well as to create new retail opportunities."

Though it may make some tradi-

'We don't see the enhanced CD as a stand-alone product but as an added-value experience'

tional retailers nervous, BMG is looking at the possibility of offering direct sales on the Internet.

"The reality is that there are sales opportunities through the Internet," says Conroy. "The industry needs to research and understand that there is a distinction between the consumer who buys from traditional retail outlets and those who represent a potential for direct sales... We are currently



evaluating whether it makes sense for us to develop our own means of fulfilling products for those consumers who are interested in direct sales."

Conroy says that traditional retailers will likely get a sales boost from BMG's promotional efforts on the Internet.

A recent research study by Chicago-based Strategic Record Research found that 64% of consumers fail to buy new releases by artists they like because they are unaware of the releases' availability.

"That is a shocking statistic," says Conroy. "We all work hard to try to get word out that new music is available through retail and music videos, but we can't stop there. We have to look for new and different ways to generate awareness."

Billboard's 1997 International Buyer's Guide

If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

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BDG03126

Top Pop Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND BACK-STALLS REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan ®						WEEKS ON CHART
THIS WEEK	LAST WEEK	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (S) (US LIST PRICE)		TITLE	
1	1	SOUNDTRACK ♫	★★ NO. 1 ★★	GREASE	185	
2	2	METALLICA	REPUBLIC 1111 (10.98/15.98)	METALLICA	234	
3	7	CELINE DION ♫	ATLANTIC 1111 (10.98/15.98)	THE COLOUR OF MY LOVE	62	
4	3	THE NOTORIOUS B.I.G. ♫	AR&A 2027 (10.98/15.98)	READY TO DIE	182	
5	4	SHAKESPEARE'S TEMPEST ♫	WEA 1000 (10.98/15.98)	THE WOMAN IN ME	109	
6	5	BBM MARLEY & THE WALLERS ♫	WEA 1000 (10.98/15.98)	LEGEND	46	
7	6	BUSH ♫	REPUBLIC 1025 (10.98/15.98)	SIXTEEN STONE	127	
8	8	BOB SEGER & THE SILVER BULLET BAND ♫	WEA 1000 (10.98/15.98)	GREATEST HITS	127	
9	9	CAPTROL 303/34 ♫	WEA 1000 (10.98/15.98)	40 OZ. TO FREEDOM	27	
10	11	SUBLINE	GOLOS 11 (10.98/15.98)	HELL FREEZES OVER	125	
11	12	BEASTIE BOYS ♫	ATLANTIC 1111 (10.98/15.98)	LICENSED TO ILL	291	
12	13	GRAND BROOKS ♫	CAPTROL 303/34 (10.98/15.98)	THE HITS	120	
13	14	ENIGMA ♫	WEA 1000 (10.98/15.98)	MOONK D.A.	301	
14	10	CELINE DION ♫	ATLANTIC 1111 (10.98/15.98)	CELINE DION	125	
15	32	EAGLES ♫	WEA 1000 (10.98/15.98)	DARK SIDE OF THE MOON	104	
16	17	PINK FLOYD ♫	WEA 1000 (10.98/15.98)	...AND JUSTICE FOR ALL	362	
17	18	METALLICA ♫	REPUBLIC 1111 (10.98/15.98)	SONGS YOU KNOW BY HEART	322	
18	14	JIMMY BUFFETT ♫	WEA 1000 (10.98/15.98)	AEROSMITH'S GREATEST HITS	261	
19	15	AEROSMITH ♫	COLUMBIA 57887 (10.98/15.98)	JOURNEY'S GREATEST HITS	301	
20	13	JOURNEY ♫	COLUMBIA 57887 (10.98/15.98)	JOURNEY'S GREATEST HITS	261	
21	16	JOHN JOHNS ♫	WEA 1000 (10.98/15.98)	GREATEST HITS	254	
22	19	2PAC ♫	WEA 1000 (10.98/15.98)	ME AGAINST THE WORLD	67	
23	20	TOM PETTY AND THE HEARTBREAKERS ♫	WEA 1000 (10.98/15.98)	GREATEST HITS	167	
24	21	PINK FLOYD ♫	WEA 1000 (10.98/15.98)	THE WALL	439	
25	23	EAGLES ♫	WEA 1000 (10.98/15.98)	MASTER OF PUPPETS	330	
26	24	WAN MORRISON ♫	WEA 1000 (10.98/15.98)	THE BEST OF WAN MORRISON	330	
27	25	ENIGMA ♫	WEA 1000 (10.98/15.98)	THROWING COPPER	130	
28	26	SARAH McCLACHLAN ♫	WEA 1000 (10.98/15.98)	THE CROSS OF CHANGES	104	
29	27	ENIGMA ♫	WEA 1000 (10.98/15.98)	FUMBLING TOWARDS ECSTASY	133	
30	28	METALLICA ♫	REPUBLIC 1111 (10.98/15.98)	RIDE THE LIGHTNING	121	
31	29	DAVE MATTHEWS BAND ♫	WEA 1000 (10.98/15.98)	UNDER THE TABLE AND DREAMING	129	
32	30	STEVE MILLER BAND ♫	WEA 1000 (10.98/15.98)	GREATEST HITS 1974-78	315	
33	31	ENTY ♫	WEA 1000 (10.98/15.98)	WATERMARK	306	
34	32	HENRI HENDRIX ♫	WEA 1000 (10.98/15.98)	THE ULTIMATE EXPERIENCE	172	
35	33	ARMA ♫	WEA 1000 (10.98/15.98)	GOLD	120	
36	34	QUEEN ♫	WEA 1000 (10.98/15.98)	GREATEST HITS	272	
37	35	SOUNDTRACK ♫	WEA 1000 (10.98/15.98)	TOP GUN	120	
38	36	RODDE & THE BLOWFISH ♫	WEA 1000 (10.98/15.98)	CRACKED REAR VIEW	242	
39	37	ENTY ♫	WEA 1000 (10.98/15.98)	SHEPHERD MOONS	251	
40	38	BRUCE SPRINGSTEEN ♫	WEA 1000 (10.98/15.98)	GREATEST HITS	120	
41	39	CLAPTON ♫	WEA 1000 (10.98/15.98)	THE CREAM OF ERIC CLAPTON	38	
42	40	U2 ♫	WEA 1000 (10.98/15.98)	THE JOSHUA TREE	225	
43	41	QUEEN ♫	WEA 1000 (10.98/15.98)	BACK IN BLACK	182	
44	42	AEROSMITH ♫	WEA 1000 (10.98/15.98)	BIG ONES	30	
45	43	TORI AMOS ♫	WEA 1000 (10.98/15.98)	LITTLE EARTHQUAKES	55	
46	44	CELINE DION ♫	ATLANTIC 1111 (10.98/15.98)	UNISON	77	
47	45	NORIN ♫	WEA 1000	THEIR GREATEST HITS 1971-1975	281	
48	46	EAGLES ♫	WEA 1000 (10.98/15.98)	NORIN	349	
49	47	ORIGINAL LONDON CAST ♫	WEA 1000 (10.98/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	70	
50	48	SOUNDTRACK ♫	WEA 1000 (10.98/15.98)	SATURDAY NIGHT FEVER	120	
51	49	THE SMASHING PUMPKINS ♫	WEA 1000 (10.98/15.98)	SIAMSE DREAM	120	

Catalog albums are 2-year valid titles that have fallen below No. 100 on the Billboard 200 or releases of older titles. Total Catalog albums reflect combined weekly title has appeared on the Billboard 200 and Top Pop Catalog albums. *Record Industry Association (RIAA) certification for sales of 500,000 and more. **RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. *Artist indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ** indicates past or present Heatsheet title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

NARM Names Its Best Seller Awards

Dion, Rimes, Fugees, Metallica Among The Winners

ORLANDO, Fla.—The National Assn. of Recording Merchandisers (NARM) announced the winners of its 1996-97 Best Seller Awards during a luncheon at the organization's 39th annual convention, held March 8-11 here.

Winners were based on SoundScan figures for the sales period between March 4, 1996, and Feb. 16, 1997. At more than 14,000 retail locations, SoundScan tracks more than 75% of all recordings sold in the U.S.

A listing of the winners follows.

Dance recording: "How Do U Want It"/"California Love," 2Pac Featuring

Comedy recording: "What The Hell Happened To Me," Adam Sandler, Warner Bros.

Soundtrack recording: "Romeo + Juliet," various artists, Capitol.
Classical recording: "Summon The

Contemporary Christian record-

ing: "Jars Of Clay," Jars Of Clay, Essential/Brentwood.

Rock recording: "Load," Metallica, Elektra.
Children's recording: "Classic Dis-

Gospel recording: "The Preacher's

Wife" soundtrack, various artists, Arista.

Catalog recording: "Grease"

soundtrack, various artists,
Polydor/A&M.

Music video recording: "Les Misérables: 10th Anniversary Concert," various artists, Columbia TriStar Home Video.

Holiday recording: "Miracles: The Holiday Album." Kenny G. Arista.

Jazz recording: "The Moment,"
Kenny G, Arista.

Country recording: "Blue," LeAnn Rimes, Curb.

Recording by new artist: "Blue," LeAnn Rimes, Curb.

R&B recording: "The Score," the Fugees, Ruffhouse/Columbia.

Rap recording: "The Score," the

Fugees, Ruffhouse/Columbia.

Latin recording: "Macarena Nor Stop." Los Del Rio. Ariola/BMG Latin.

Single of the year: "Macarena" (Bayside Boys mix). Los Del Rio. RCA.

Alternative recording: "Falling Into You," Celine Dion, 550

Chartmaker recording: "Jagged"

Little Pill," Alanis Morissette, Maverick/Reprise/Warner Bros.

Pop recording: "Falling Into You," Celine Dion, 550 Music/Epic.

Artist of the year: Celine Dion.
Recording of the year: "Falling" by



Will The Real Bill Thom Please Stand Up? Roadrunner Records act Moon Seven Times stopped at Harmony House headquarters recently to promote its new album, "Sunburnt." Band members are pictured with a life-size stand-up of Harmony House president Bill Thom. Shown, from left, are Lynn Canfield, Brendan Gamble, and Henry Frayne of Moon Seven Times; (the real) Bill Thom; and Don Gerard of Moon Seven Times.

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Merchants & Marketing

Strawberries Secures Deals For Financing, Vendor Credit

GETTING CREDIT: Strawberries, which filed for Chapter 11 Feb. 19, received final court approval of a \$25 million debt-in-possession financing facility, which will be supplied by Foothill Capital Corp. The U.S. Bankruptcy Court, District of Delaware, had already granted interim approval the day the chain filed.

In addition, the court approved vendor financing agreements with five of the six majors. As part of that, Strawberries will return up to 25% owed to each major as of the filing date, in exchange, on a dollar-for-dollar basis, for new credit lines with the majors.

According to the credit agreements, the maximum credit available from the five majors is as follows: PolyGram Group Distribution, \$1.6 million; Sony Music Distribution, \$1.6 million; WEA, \$1.4 million; EMI Music Distribution, \$992,511; and BMG, \$325,000. However, the maximum credit available to Strawberries under an agreement with Equitable Capital Private Income and Equity Partnership is capped at \$3.7 million. Universal Music Distribution and Strawberries are said to be still negotiating a credit agreement.

Initially, Strawberries had sought new credit lines up to 50% of the prepetition debt owed each major. But Equitable, which holds a \$20 million senior note, objected to the credit agreements. Equitable withdrew its objection when Strawberries agreed to

the 25% limit.

Strawberries currently operates 121 stores, having closed 25 since January 1.

WELCOME BACK: Jeff Abrams, who has spent the last two years working for wholesalers Smith & Alister, is back in the music retail business, via a consulting firm. Abrams—who

launched Best Buy's entry into music and video and left the chain just before it reached its havoc-wreaking peak—has formed a consulting firm with his old Best Buy boss, Lee Schoenfeld. The firm, dubbed Schoenfeld & Abrams, is positioning itself as marketing consultants to the hardware and software industries.

Clients include Future Shop, a Canadian consumer-electronics chain; the Movie Co.; and Cambridge Soundworks, a hardware company. Future Shop, which is based in Vancouver, has 78 stores in Canada and 22 outlets in the U.S. Northwest. The chain has music and video in most of the U.S. locations.

Abrams, whom Retail Track ran into at the National Assn. of Recording Merchandisers annual convention, declined to talk about Future Shop, referring inquiries to the chain's corporate headquarters, which didn't return calls.

In the meantime, although Abrams now has a consulting business and has moved back to Minneapolis, he still is a

(Continued on next page)

RETAIL TRACK

by Ed Christman



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Indie Labels Need To Help Reduce Product Gut; Nels Cline Gets Around

OVERLOAD: Casting about for a topic for this week, Declarations of Independents had to look no further than our office for inspiration.

Our housekeeping skills had gone to sleep somewhat in the last month or so, leaving us with 10 towering columns of CDs piled in a corner. Each of these Doric structures was stacked 3 feet high and ready to topple to the floor if jarred accidentally in the course of a frantic day. Enough is enough, we said, and we proceeded to dig through the accumulated records.

As we sorted through these hundreds of CDs, we became increasingly unsettled and depressed. While there were some major-label titles to be found, vast majority of the records were independent releases. While here and there we found an album by a group or an artist we recognized, the preponderance of the material was by performers with whom we weren't familiar. Many of these pieces came in packages of such poor—and sometimes hideous—design that we ultimately felt little inclination to explore their musical virtues.

We found ourselves saying, time and again, "Too much." And therein we confronted the source of a very basic problem with the U.S. music business in 1997.

We haven't seen any current figures on the number of titles released in this country during 1996, but we were struck when Billboard's Ed Christman revealed in Retail Track last year that around 27,000 titles were issued in America in 1995. Based on the burgeoning amount of product we received over the last year, we can only assume that figure was surpassed in 1996.

In conversations with indie labels, we find that people's eyes glaze and their eyes glaze over when we cite the number of albums churned out in '96. However, as stunning as that number is, the flow continues unabated, with indie labels—both new and established—emerging as the obvious culprits in the glut of product clogging the market.

The ongoing overloading of the marketplace is distinctly at odds with the prevailing realities of the business today. At the same time that strapped retailers are stocking their bins more shallowly (in both new releases and catalogs) and focusing increasingly on lists to buy their uncertain position, independent labels are releasing hundreds of titles to relieve their clogged systems.

It's time for indie labels to get a grip on the situation and take a realistic look at their release schedules.

For starters, established labels may have to start prioritizing their releases to focus on priority artists. We won't mention any names, but certain companies that have been in business for years continue to churn out as many as a dozen albums a month, without any consideration of whether the majority of these titles will be accepted by retailers. Sure, ongoing product flow is a necessity for market viability, but when that flow becomes an indiscriminate flood, it's time to come down



by Chris Morris

to order and consider what the market will truly bear.

Newbie labels have to take an even more serious look at what they're doing. The decline of CD production costs in recent years has led many new companies into the market, but all too many of these imprints arrive in the business with virtually no idea of how to differentiate their records in this overcrowded universe.

If you're a new indie label, there are some basic questions you should ask yourself before bringing your album to market. Is it a handsome, professional-looking package? Can it be lodged in a recognizable marketing niche? Do you have a story to tell distributors and retailers? Is the project set up properly at press and radio? If any of these questions can't be answered satisfactorily, maybe you should wait awhile before attempting to sell your record. In 1997, "we're a new label" isn't enough to get anybody excited.

Given the current state of affairs, "less is more" is probably a good catch phrase for the indie sector of the industry. And, to lift another homily originating from the radical political of the late '60s, if you're not part of the solution, you're part of the problem.

FLAG WAVING: The word "artistic pretensions" doesn't quite sum up the peripatetic of guitarist Nels Cline.

The L.A.-based musician's own jazz-rock unit the Nels Cline Trio has a current album, "Chert," out on the Eugene, Ore.-based Little Brother Records. On April 15, the Malibu, Calif.-based Cytochrome Records will release the self-titled, *Dot Brothers*-produced debut by Banyan, a groove-oriented instrumental band featuring Cline, bassist Mike Watt, Porno For Pyros drummer Stephen Perkins, and Beastie Boys keyboardist Mosey Mark.

In February, two left-field jazz albums featuring Cline were released: "Nation Of Law" by the Vinny Golis Quintet, on multi-reedman Golis's independent label, Calif.-based Nine Winds Records, and a self-titled album by Gregg Bendian's Interzone, on the Northampton, Mass.-based Eremitic Records.

Very shortly, Cline's freebreathing duets with Thurston Moore of Sonic Youth will be heard on "Pillow Wand," a live set recorded at Rhine Records in L.A. and released by Father Yod Records/WDTCH Records.

Cline will also be featured on a forthcoming major-label album: He is currently helping put the finishing touches on the Geraldine Fibbers sophomore Virgin album, "Batch," due July 2. The guitarist joined the L.A. alternative group last fall.

As this summary of his current work suggests, Cline is at home with

virtually any style, from jazz-rock to free jazz to awkward modern rock.

Cline explains, "I've never been able to fit into any one area... The main reason is that I play the guitar, and the guitar is at home in a lot of different areas. I really don't differentiate between different genres. I just like what I like. It pretty much gets down to emotional terrain for me."

For four years, Cline has appeared regularly with his trio, which also includes bassist Bob Mair and drummer Michael Pressauer, at the New Music Monthly show at the Argyle Club weekly at L.A.'s Alligator Lounge. He says of his trio work, "It's really about a three-way conversation between us... These are the guys who make the music come alive."

Cline has also been active on the L.A. free-jazz scene for over a decade, with the groups of Bobby Bradford and Golis, who also regularly performs weekly at L.A.'s Alligator Lounge. He says of his trio work, "It's really about a three-way conversation between us... These are the guys who make the music come alive."

I swore I'd never be in a rock band again," Cline says of that experience, but he adds that Watt, who used Cline on his 1996 Columbia album "Ball-Hog Or Tugboat?" and in his touring band, "kind of devoted himself to bringing me out of the shadows." Their ongoing collaboration resulted in the formation of Banyan, which Cline terms "a band of guests at the group's recent L.A. shows have included the like-minded guitarist Moore.

Cline will continue to play with his trio at the Alligator until May, at which point he says he'll "turn over the keys to the kingdom" to New Music Mondays and begin a year's worth of touring with the Geraldine Fibbers.

RETAIL TRACK

(Continued from preceding page)

senior VP at Smith & Alster.

HOT TOPICS: Independent merchants are gearing up for the Impact Super Summit XI conference, which will be held April 16-20 at the Fontainebleau Hotel in Miami. George Daniels, of George's Music Room, and Lorraine Murphy, of L.R.M. Records, are co-chairpersons for the confab's retail portion. On April 17, there will be a closed session for retailers and label sales and distribution executives to discuss current issues confronting the marketplace will be discussed. The morning of April 19 there will be a retail panel open to all confab participants. For more info, contact Murphy at 718-829-8148 or Daniels of Billboard at 212-236-5271.

VIVA LAS VEGAS: The International Council of Shopping Centers is holding its annual convention May 18-22 at the Hilton Hotel Convention Center in Las Vegas. Among the seminars planned for the convention are the panels on "Wall Street On Retail," "Marketing In The 21st Century," "Entertainment Centers: Reality Or A Flash In The Pan?" "Leaping Into Cyber Space," and "Deer To Face With Retail." (Continued on next page)

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39th Annual NARM Convention Draws 2,700 Attendees

About 2,700 people attended the 39th annual convention of the National Assn. of Recording Merchandisers (NARM) in Orlando, Fla., March 8-11. The new NARM officers for 1997-98 are Robert Schneider, chairman, Anderson Merchandisers; Rachelle Friedman, chairman-elect, J&R Music World; Stan Goman, treasurer, Tower Records & Video; and Larry Heles, secretary, Handelman.



PolyGram Group Distribution (PGD) was voted branch distributor of the year for the fourth year in a row at the convention. Shown, from left, are Jeff Brody of Mercury Records; John Esposito, Ven Fletcher, Steve Margiotes, and Bob Baker of PGD; Richie Gallo of A&M Records; Curt Eddy of PGD; Barney Cohen of Valley Record Distributors (the 1996-97 NARM Chairman); and John Madison and Jim Caparao of PGD.



Newbury Comics of Boston received the midsize retailer of the year award. Shown, from left, are Rusty Bach, president/CEO EMI Music Distribution; Mike Dreese, president of Newbury Comics; Ken Gatlin, Newbury Comics; NARM suppliers steering committee chairman Jayne Simon, MCA Records; and Trish Chapman, Beth Dube, Lydia Tancredi, Sean Sweeney, Natalia Walek, Larry Mansdorf, Deni Rensons, Amy Dorfman, Robbie Phillips, Kristen Lieb, Corey Prince, Lisa Fehl-Paretta, and Valerie Forgiione, Newbury Comics.



Crow's Nest was the recipient of the small chain independent retailer of the year award. Shown, from left, are NARM supplier steering committee chairman Jayne Simon, MCA Records; Floyd Crow, Crow's Nest; and Jim Caparao, president/CEO PolyGram Group Distribution.



Robert Pittman, president of America Online Networks and a co-founder of MTV, was the closing speaker at the NARM convention. Pictured with him is NARM president Pamela Horowitz.



GTSP recording artist John Tesh performed songs from his new "Avalon" album in addition to serving as host of the NARM awards ceremonies during the convention.



A&M Records artist Jonny Lang performed at the PGD Zone, an ad hoc nightclub set up by PolyGram Group Distribution at the NARM convention.



Borders Books & Music received the large retailer of the year award. Shown, from left, are NARM software suppliers member section steering committee chairman Jayne Simon, MCA Records; Dave Mount, chairman WEA; and Len Cosimano, Vicki Marshall, Anne Dickens, Mona Dequits, Ted Ferguson, and Ron Stefanski of Borders.



Participating in the micro-marketing seminar panel at the NARM convention were, from left, Alayna Hill, Record Archive; David Lang, Compact Disc World; moderator Daniel Savage, Atlantic Records; Barry LeVine, BMG Distribution; Dan Storper, Putumayo World Music; and Sebouh Yegharian, Profile Records.



Ansta Nashville act BR-49 performed at a Peaches Music & Video store in Orlando for the store managers' bash during the NARM convention.



The small retailer of the year award was presented to J&R Music World. Shown, from left, are Paul Smith, chairman of Sony Music Distribution; Rachelle Friedman, J&R Music World; NARM suppliers steering committee chairman Jayne Simon, MCA Records; and Sue Vovsi and Doug Diaz, J&R.



Rounder Records act Allison Krauss & Union Station was the opening act at the NARM convention.

Anderson Merchandisers of Amarillo, Texas, won the rack jobber of the year award. Shown, from left, are Henry Draz, president of Universal Music & Video Distribution; Bill Lardie, Anderson Merchandisers; NARM suppliers steering committee chairman Jayne Simon, MCA Records; and Tracy Donohoo, Kathy McLarty, Tony Girard, Jimmy Tharnes, and Bob Schneider of Anderson.



The branch label of the year award was presented by NARM to Interscope Records. Shown, from left, are Steve Berman and Candy Berry of Interscope and NARM chairman Barney Cohen, Valley Record Distributors.



Atlantic Records act Collective Soul performed during NARM's opening ceremony.

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A Force To Be Reckoned With: Central Park Media gave away an original signed cel from the Japannimation hit, "Mad Geist II: Death Force" to grand-prize winner Edward Solano, center, who entered the contest at the Suncoast Motion Picture outlet in the Cross County Mall in Yonkers, N.Y. Making the presentation are Central Park Media director of sales Mike Pincus, left, and Jeff Linton, Central Park Media business unit manager of animated collectibles.

Survival Of The Fittest Format In Media Biz's Future; TLV Passes Out Pink Slips

WHEN WORLDS COLLIDE: ITA, otherwise known as the International Recording Media Assn., dubbed its March seminar "the crossroads of change." It was an apt description of the intersection where several high-tech gizmos are about to collide.

In fact, it's hard to remember another time when consumers were so close to dawning in an alphabet soup of technological advances: Try DVD, HDTV, DBS (direct broadcast satellite), and DTH (direct-to-home), for starters. Pessimists cite the rule of survival of the fittest, and some put DVD at the bottom of the evolutionary heap. Optimists like Craig Eggers think that the race to all-digital everything can only help DVD.

Eggers, Toshiba America's product planning director and point man for its DVD player, told an ITA audience that the new format will provoke "some measure of profitability" for a consumer electronics industry plagued by ever-declining margins. DVD, he predicted, should boost the prospects for a "whole array of value-added products."

Home theater systems with large-screen TVs and surround sound are generally linked to DVD's success potential. About 11 million U.S. homes are equipped, and their occupants ought to be ready for the step-up purchase of a new player, argued Sony Electronics DVD marketing VP Mike Fidler. "It will take time," he acknowledged. "This is not just a replacement product."

DVD has already stoked other expenditures—by purchasers and replicators who need to be there even if most of the studios aren't (Billboard, April 5). It can make for seemingly dysfunctional arrangements. Rank Video Services America probably will announce its DVD replication plans in a month, Philip Clement, Rank Group managing director of film and entertainment services, told us at ITA—even though Rank's three biggest tape duplication customers, Fox Home Entertainment, Universal Studios, and Paramount, remain firmly on the sidelines.

Ditto for Technicolor Video Services, which is planning DVD replication without Disney, its VHS mainstay. (Warner Home Video, No. 2 at Technicolor, uses Warner Advanced Media Operations' Olyphant, Pa., facility.) Harvey Mabry, newly appointed GM of Panasonic Disc Services, laughed off the suggestion that his office in Los Angeles put him in contact with Universal Studio Home Video. They are neighbors in Universal City, Calif.

Packagers are also leaping far ahead of packagable product. New York-based Shorewood, a licensee of Warner Media Services' snapper box, used ITA to announce an alternative called the Slidepack—just in case DVD suppliers want something different. There are currently close to

a dozen DVD boxes, most still empty of content.

But the logjam will break soon, some want to believe. One packager has already struck a retail deal: West Coast Entertainment is buying Clear-Vu's Trac Pac to store retail DVDs and CD-ROMs.

CHANGE: Time Life Video & Television (TLV) pink-slipped five staffers recently in a restructuring triggered by the consummation of the Time Warner/Turner Broadcasting merger. Among the who left were VP's Jeff Peisch and Michael Pritsky.



by Seth Goldstein

The direct-response giant had "added a lot of head count to manage that which we're no longer doing," says TLV president Betsy Bruce. Now "we're a lot smarter about our business. We know what it takes to make a hit." Bruce says she's testing less and is more careful about development.

TLV's retail effort continues, but Bruce acknowledges the environment is tougher for such direct-response successes as "Century Of Warfare."

VIDITIS: Robin Montgomery replaces Tim Doot as executive VP of home video for Bonneville Worldwide Entertainment in Salt Lake City. Montgomery, a veteran executive who previously worked for RCA/Columbia Home Video (now Columbia TriStar) and now-defunct Embassy Home Entertainment, among others, had been consulting to Bonneville and Doot from her home in Palm Springs, Calif. She's commuting to Bonneville headquarters and its Los Angeles office. Doot's newly formed Tied Productions in Salt Lake City does some audio/video work for Bonneville.

The Vision Fund of America has named the people to be honored at its 1997 annual awards banquet, to be held May 15 at the Grand Hyatt Hotel in New York. On the dais will be Yasuo Murase, advisor to consumer electronics manufacturer Matsushita Electric Industrial Co.; John Sie, chairman/CEO of cable TV provider Encore Media Corp.; and Ralph Standley III, chairman of video retailer West Coast Entertainment. For further information about the event, call Kelly Clark at 212-821-9428.

VIDEOSCAN'S point-of-sale data went on the Internet April 1. Meanwhile, it's still trying to land Wal-Mart, the biggest seller of grocery-store cassettes, which had refused to provide sales reports to the Hartdale, N.Y.-based service. "We're currently weighting all mass merchants" in weekly calculations, says VideoScan's Mike Shuett. Some studios most vocally, Disney—have complained that VideoScan's unit rankings aren't representative of the market.

Cable Shows Corner The Vid Market A&E, HBO Building On Success At Retail

■ BY ANNE SHERBER

NEW YORK—Cable producers are crowding their broadcast counterparts for room on video shelves. It's a fact of life that the higher the television profile, the smoother the path to cassette release—particularly for studios that have sales and marketing teams in place. Now, smaller but equally ambitious players like Arts & Entertainment (A&E) Network are expanding their retail ties.

One way is to brand their programming with an audience "seal of

approval," reflecting basic cable's penetration of 65% of U.S. households. Even pay TV services, in many fewer homes, can benefit if they've been around long enough. So, along with A&E, MTV, Nickelodeon, the Comedy Channel, and the Sci-Fi Channel, HBO is looking to extend brand awareness.

A&E Home Video has been particularly successful distributing through New Video in New York. Its best-selling title to date was also its most expensive—the \$99.95 collector's edition of "Pride And Prejudice," which has sold 125,000 units. New Video is still getting orders more than a year after street date.

According to A&E new media VP Tom Heymann, the brand is a key factor in purchasing decisions. "To consumers, it really signifies, whether they've seen the show or not, that what's inside will be a quality product," he says. "They can't look inside a box the way they can look inside a book, so our logo becomes a kind of Good Housekeeping Seal of Approval."

Consumers who think they know the A&E brand are finding at least one title that's slightly out of character for the culturally upscale cable network. On March 4, A&E released "Howard Stern," a program originally aired as part of the channel's Biography series.

Timed to coincide with the release of Stern's movie, "Private Parts," the cassette retails for \$9.95. It has been picked up by several retailers—Nobody Beats the Wiz and HMV among them—that hadn't car-



A&E Home Video is contributing a new version of "bancho" to the flood of made-for-cable programs headed to retail.

ried A&E until now. Orders have topped 75,000 units, and stores undoubtedly will make its video appearance.

A&E does little in the way of advertising its titles beyond the 800 number flashed onscreen following a program's broadcast. Direct-response sales are important, but Heymann says they generally average only 25% of the total. The on-air plugs serve a more important purpose: increasing consumer recognition of the product.

"We're creating awareness for the video's availability," Heymann says. "What we sell over the air is a relatively small number, given the fact that we are putting up a 30-second

(Continued on page 63)

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Supplemental Licensing
				*** No. 1 ***				
1	2	3	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
2	1	4	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7952	Animated	1996	G	26.99
3	3	77	BAMBI	Walt Disney Home Video Buena Vista Home Video 7945	Animated	1942	G	35.99
4	4	6	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
5	5	48	RIVERDANCE: THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	15.95
6	6	4	FARGO	PolyGram Video 8006386933	Francis McDormand William H. Macy	1996	R	13.95
7	7	5	HONEY, WE SHRUNK OURSELVES	Walt Disney Home Video Buena Vista Home Video 7296	Rick Moranis	1997	PG	22.99
8	NEW	1	THE BIRDCAGE	MGM/UA Home Video MCA Home Video M905536	Robbie Williams Nathan Lane	1996	R	13.95
9	8	5	HARRIET THE SPY	Paramount Home Video 4225	Michelle Trachtenberg Fran O'Connell	1996	PG	13.95
10	7	18	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
11	9	7	FLY AHEAD HOME	Columbia TriStar Home Video 82433	Anita Faggin Janet Darrow	1996	PG	13.98
12	12	5	PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBWB04	Various Artists	1997	NR	13.95
13	15	5	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS	MTV Music Television Sony Music Video 49315	Animated	1997	NR	15.95
14	16	5	PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PBWB19	Various Artists	1997	NR	13.98
15	12	5	Aeon Flux: Mission Infinite	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98
16	14	5	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBWB05	Various Artists	1997	NR	13.95
17	12	5	CASINO	MCA/Universal Home Video Uni Dist. Corp. 82292	Robert De Niro Joe Pesci	1995	R	11.98
18	12	12	GREASE 2	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	15.95
19	12	12	STAR WARS TRILOGY	FoxVideo 0509	Mark Hamill Harrison Ford	1977	PG	13.98
20	12	13	AB FAL: THE LAST SHOUT	PolyGram Video 4400150113	Jennifer Saunders Joanna Lumley	1997	NR	13.98
21	RE-ENTR	1	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1138	John Travolta Samuel L. Jackson	1994	R	19.98
22	NEW	1	PENTHOUSE: FIRE AND ICE	Penthouse Video WarnerKorn Entertainment 57019-3	Various Artists	1997	NR	13.95
23	27	35	CLUELESS	Paramount Home Video 33215	Alca Silverstone	1995	PG-13	14.95
24	RE-ENTR	1	COMPLETE BEATLES	MGM/UA Home Video Warner Home Video 700155	The Beatles	1962	NR	13.98
25	13	13	MATILDA	Columbia TriStar Home Video 86863	Danny Daffino Rhea Perlman	1996	PG	15.98
26	21	7	SHOWGIRLS	MGM/UA Home Video Warner Home Video 905525	Elizabeth Berkley Kelly MacLellan	1995	NC-17	13.98
27	34	5	KIDS	Widmark Entertainment 6311	Not Listed	1995	NR	13.98
28	40	39	TOY STORY	Walt Disney Home Video Buena Vista Home Video 0703	Tim Allen Tim Allen	1996	G	25.99
29	NEW	1	BARB WIRE	PolyGram Video 8006399273	Pamela Anderson Lee	1997	NR	11.95
30	RE-ENTR	1	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 1101059	Animated	1996	NR	19.95
31	RE-ENTR	1	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82540	James Stewart Kim Novak	1958	PG	13.98
32	28	20	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	13.98
33	20	7	THE TRUTH ABOUT CATS AND DOGS	FoxVideo 0899585	Uma Thurman Janeane Garofalo	1995	PG-13	13.95
34	NEW	1	KOHIN: WHO THEN NOW?	Barry Home Video Sony Music Video 50153	Kim	1997	NR	11.95
35	NEW	1	BARNEY'S COLORS AND SHAPES	Barney Home Video The Lyons Group 2016	Animated	1997	NR	15.95
36	NEW	1	A WALK IN THE CLOUDS	FoxVideo 8900	Rozzy Reeves Jeffrey Gunn	1995	PG-13	13.98
37	22	8	12 MONKEYS	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt	1995	R	13.98
38	35	2	UP CLOSE AND PERSONAL	Touchstone Home Video Buena Vista Home Video 7952	Robert Redford Michelle Pfeiffer	1996	PG-13	13.95
39	NEW	1	THE SAINT: THE FICTION MAKERS	Avid Home Entertainment Lone Home Video 51320	Roger Moore	1966	NR	9.95
40	33	31	BRAVEHEART	Paramount Home Video 33118	Mel Gibson	1995	A	24.95

¹ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ² RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ³ IFPI certification for a minimum of 125,000 units or a dollar volume of \$1 million at retail for physically released products, or at least 25,000 units and \$1 million at suggested retail for nonphysical titles. ⁴ IFPI platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1.5 million at retail for physically released products, and at least 50,000 units and \$2 million at suggested retail for nonphysical titles. © 1997, Billboard® Communications.

Is Blockbuster Guilty Of Sticker Cover-Up?

STICKER SHOCK: A curious ad placed by the Artists Rights Foundation in the daily Hollywood trades recently caught Shelf Talker's eye.

The ad targets Blockbuster Video with the claim that the retailer is misleading the public by covering up the "formatted for your television screen" line on videos for sale at the chain.

The screaming red headline reads, "The Great Cover-Up." Below the headline is a picture of four video boxes showing an inventory sticker covering the part of the box that informs consumers that the movie has been altered to fit the dimensions of a television screen.

The inventory sticker also covers up some of the production credits, but the Artists Rights Foundation doesn't seem to have a problem with that.

The nonprofit group says the stickers don't let consumers know that up to 40% of the movie image could be missing. It's an unfortunate occurrence that happens when a big-screen film is transferred to video. The process is commonly referred to as "pan-and-scan."

The negative results of transferring a movie to video has been an ongoing theme in the side of studios. Because of protest from directors and producers, some studios have agreed to put the "formatted for your television screen" line on videocassette sleeves. "These have also been fought on Capitol Hill. Several copyright measures, including the Berne Convention's international treaty in 1989, protect the author against 'any distortion, modification and mutilation' that degrades the product. At this point, lawmakers are satisfied that creative works are protected enough."

Artists Rights, however, is busy reaching a bill to specifically address the labeling issue, according to the group's president, Elliot Silverstein. "To their credit, studios have begun releasing more and more wide-screen and letterboxed versions of films, in addition to the pan-and-scan versions. Artists Rights applauds both actions but says labeling a pan-and-scan version won't do much good if the public can't see it."

"Studios have agreed to put the pan-and-scan labeling on videos," says Silverstein, "but it's meaningless if the consumer still doesn't know because of internal stickerizing by the retailer." Artists Rights spokesperson Allison Seal says that the group hasn't specifically targeted Blockbuster and that its goal is to inform, not finger-point. "We couldn't go to every store," she says.

In its defense, Blockbuster spokesman Jonathan Baskin says the "cover-up" has been down of proportion.

"Our intention is to let our customers know what information is on the box," he says. "You'd have to work pretty hard to say we're intentionally obscuring the label."

In fact, Baskin says he checked with the retailer's distribution center in Dallas to find out how many videos had the disclaimer. About half of the for-sale videos did have the line, and about 10% of those that did had it positioned at the bottom of the box, where the inventory sticker is placed.

"That bottom of the box is the least obtrusive place to put the sticker," says Baskin. "It has nothing to do with the warning. There's no conscious effort to cover up anything. It's just a business decision."

Baskin suggests that instead of running expensive ads in the Hollywood Reporter and Daily Variety, the Artists Rights Foundation could have easily expressed its opinion with a phone call or a letter to Blockbuster.

Baskin says the chain is not planning an official response to the group. "If there was another place to put the sticker, we'd do it," says Baskin. "We'd be open to it, but as a retailer we have to maintain some sort of consistency for our in-store personnel to swipe the package."

WISH GRANTERS: Hallmark Home Entertainment, Ralph Edwards Films, and the Make-A-Wish Foundation are joining to fulfill the dreams of 100 children with life-threatening illnesses.

The alliance was formed as a way to promote the upcoming release of "Annabelle: Wish," which will be in stores Oct. 21, priced for sell-through. The Christmas-themed animated film was produced by Edwards' company and features the voices of Cher, Leachman, Jerry Van Dyke, and Randy Travis, with songs performed by Travis and Alison Krauss.

Some of the proceeds from the sale of the video will be donated to the Make-A-Wish Foundation. Hallmark has committed to funding a minimum of 100 wishes.

THE GREATEST: Boxing legend Muhammad Ali is the subject of a six-tape video series scheduled for release May 19 by Warner Home Video. The extensive retrospective starts with Ali's beginnings in Louisville, Ky. It also covers his triumph at the 1960 Rome Olympics, his heavyweight championship in 1965, his refusal to fight in Vietnam, his comeback against Joe Frazier, and the famous "Rumble In The Jungle" and "Thrilla In Manila" fights.

The supplier is looking to capitalize on the media attention surrounding the ailing champion that was prompted by Ali's appearance March 24 at the Academy Awards. The legendary fighter also made a dramatic impact at the 1966 Atlanta games when he lit the Olympic flame.

Consumers who purchase "Muhammad Ali: The Whole Story" will have the chance to win a trip to Las Vegas to see a boxing event and personally meet with Ali.

SHELF TALK

by Eileen Fitzpatrick

Don't Worry. Buy Happy.

NEW PRICE
TO OWN!
\$14.98
SUG.

Adam Sandler stars in a hilarious comedy that scores a hole-in-one for gut-busting wit and outrageous slapstick. When a hockey player discovers he has an amazing golf swing, he brings his ferocious temper and outlandish antics to the pro golfers' tour.

Street Date:
May 27, 1997

• HAPPY GILMORE IS A WINNER!

Adam Sandler has become one of Hollywood's hottest comic actors. And with over \$38 million at the box office, the former *Saturday Night Live* performer's got the audiences to back it up.

• A TOP TEN RENTAL FOR 11 STRAIGHT WEEKS!

A hot title whose winning streak propelled *Happy Gilmore* to the #2 rental comedy spot of 1996.

• A FULL WAVE OF P.O.P.

Increase sales with 12, 24 and 48 unit merchandisers.

• ADVERTISING TO BRING IN THE FANS!

Consumer advertising campaign lets fans know this is one sporting event they won't want to miss.

Entertainment Weekly Rolling Stone Details SPORT



Color/1 Hour 32 Mins. **STEREO** **PG-13** **digitally recorded**
Videocassette #62820 (\$14.98 s.p.)

A Full Wave of P.O.P.

24-UNIT DISPLAY

comes with one header card.

Selection # 8226

Dimensions: Assembled: 32 1/2" x 17 3/4" x 17 1/2"

Shipping carton: 24 1/4" x 18" x 11 1/4"

Weight without sales: 8 1/2 pounds



Also Available

12-UNIT DISPLAY

comes with one header card.

Selection # 8226

Dimensions: Assembled: 25 1/4" x 17 3/4" x 17 1/2"

Shipping carton: 18 1/4" x 17" x 17 1/2"

Weight without sales: 3 pounds

48-UNIT DISPLAY

comes with one header card.

Selection # 8226

Dimensions: Assembled: 42 1/2" x 17 3/4" x 17 1/2"

Shipping carton: 25 1/8" x 18" x 17 1/2"

Weight without sales: 9 1/4 pounds

NEWLY
REPRICED
\$14.98
SUG.



Color/1 Hour 30 Mins. **STEREO** **PG-13** **digitally recorded**
Videocassette #62395 (\$14.98 s.p.)

Advertising and promotional details subject to change without notice.

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After Frustrating '96, Retail Ready To Roll Out Red Carpet For DVD

■ BY STEVE TRAIMAN

NEW YORK—While no one expects DVD to have a serious impact on cassettes for several years at best, several retailers—chains and independents alike committed to VHS sell-through—are determined to start the process this spring.

Everything came together for DVD at the January Winter Consumer Electronics Show in Las Vegas after a frustrating 1996. For a projected March 24 launch in seven key markets, Warner Home Video will have 32 titles, including some from MGM Home Video and New Line Home Video, both distributed labels. Sony's Columbia TriStar Home Video expects to have four titles for a Sony Electronics and Blockbuster promotion in late April.

Sony, meanwhile, will handle two Columbia TriStar and two Sony Music titles with its \$1,000 player. Toshiba's two models, priced at \$699 and \$699, are packed with a \$25 coupon for Warner titles. The hardware bonus includes Panasonic (two players shipped in February); Philips (one player in April tied to 10 titles from subsidiary PolyGram Video); Pioneer Electronics (one combination DVD/laserdisc player for \$1,000); and Thomson Multimedia, which delivered players in mid-March.

Fifty Blockbuster stores will have

knocks sporting Sony players and the Columbia TriStar titles, says spokesman Ben Baskin. Sony is extending its ongoing Maximum TV promotion with the chain to give player buyers a card good for 10 DVD or VHS rentals. The promotion could be extended, depending on response.

"We will support DVD in all the Warner launch markets except Dallas, where we don't have stores," says John Thrasher, VP of video purchasing for the 100-plus Tower Video store chain. There will be major DVD promotions at the two WOW! outlets, owned by Tower and the Good Guys, in Long Beach, Calif., and Las Vegas.

Thrasher has one big caveat: "If Disney, Fox, Universal, and Paramount can't resolve their concerns on copy protection, DVD could be MD (Mini-Disc) or DCC (digital compact cassette) all over again."

Eying the potential of DVD as "an incremental rental stream," Movie Gallery purchasing and marketing senior VP Bo Loyd says the 800-store chain will promote Warner and Columbia TriStar titles "in those markets where we have stores." The chain is also talking with consumer electronics outlets in malls and other locations where there are obvious cross-merchandising opportunities.

In 75 of 270 Best Buy stores, "we

will be jumping in hard and heavy with a major commitment to DVD," says video merchandising manager Joe Pagano. Riding the Warner bandwagon, Best Buy has developed adjacent software and hardware displays.

J&R Music World video buyer Mary Jane Glavin says the New York store, an old band on new format, is "very interested in the initial Warner and Columbia TriStar plans." A full array of hardware should be available soon.

Some 400 of the Musicland Group's Suncoast Motion Picture and Sam Goody locations are tied to the Warner rollout. "We're looking to be in the seven key markets," says Archie Benike, marketing VP for Musicland's mall stores division. "I think DVD has vast opportunities and, if promoted correctly, has everything going for it."

West Coast Entertainment hopped on the Warner bandwagon in the New York area in late March and will expand the rollout later this spring



A Toshiba DVD player is put through its paces. Units from various manufacturers arrived at retail in mid-March.

to about 50 stores in Boston, Indianapolis, Louisville, Ky., and Philadelphia, according to executive VP Matt Brown.

Because he thinks both approaches are viable, West Coast will test both rental and sell-through of discs.

Billboard.

Top Special Interest Video Sales.

APRIL 12, 1997

Compiled from a national sample of retail stores sales reports.					Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS..					HEALTH AND FITNESS..				
*** NO. 1 ***					*** NO. 1 ***				
1	2	5	SUPER BOWL XXXI CHAMPIONS PolyGram Video 8006326733	19.95	1	2	23	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
2	4	47	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo CBS/Fox 5360	14.98	2	5	23	THE FIRM: ABS, HIPPS & THIGHS SCULPTING BMG Video 80114-3	19.98
3	1	7	NBA AT 50 FoxVideo CBS/Fox 5450	19.95	3	1	23	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
4	5	19	THIS WEEK IN BASEBALL: 10 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 95020	14.95	4	3	39	THE FIRM: LOWER BODY SCULPTING BMG Video 80117-3	14.98
5	3	19	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.95	5	4	18	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
6	10	7	NHL POWER PLAYERS FoxVideo CBS/Fox 5427	14.95	6	7	49	THE FIRM: NOT-30-TOUGH AEROBICS BMG Video 80122	14.98
7	8	9	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VMG6372	19.95	7	10	55	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
8	7	366	MICHAEL JORDAN: COME FLY WITH ME* FoxVideo CBS/Fox 5173	19.98	8	29	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.98	
9	6	137	MICHAEL JORDAN: AIR TIME FoxVideo CBS/Fox 5270	19.95	9	14	25	THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3	19.98
10	13	13	PINKPIRATES DESTINY Orion Home Video 95012	19.95	10	12	57	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
11	15	15	FOOTBALL SECRETS FROM THE WORLD CHAMPIONS Columbia TriStar Home Video	24.95	11	13	53	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	19.98
12	17	19	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo CBS/Fox 410109	29.98	12	9	25	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	15.98
13	19	41	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo CBS/Fox 8343	14.95	13	6	65	THE GRIND WORKOUT: FITNESS WITH FLAVA* Sony Music Video 49796	12.98
14	RE-ENTRY		100 GREATEST NFL TOUCHDOWNS PolyGram Video 8006878793	24.95	14	11	19	THE GRIND WORKOUT: STRENGTH AND FITNESS* Sony Music Video 49806	12.98
15	RE-ENTRY		SONY SLUGGERS Orion Home Video 95001	19.95	15	17	65	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
16	14	273	MICHAEL JORDAN'S PLAYGROUND FoxVideo CBS/Fox 92558	19.95	16	RE-ENTRY		CRUNCH: WASHBOARD ABS Anchor Bay Entertainment SV10026	9.98
17	12	63	MIKE TYSON: THE INSIDE STORY MCA Home Video 7074	19.98	17	RE-ENTRY		ABS, CHEST & LEGS OF STEEL 2000 Warner/Vidmark Entertainment SV1312-3	29.95
18	18	13	ICE HOT FoxVideo CBS/Fox 8426	14.98	18	19	7	KATHY IRELAND'S ABSOLUTELY FIT Univ. Entertainment 6545	12.98
19	16	55	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006326733	19.95	19	RE-ENTRY		CRUNCH: KILLER LEGS Anchor Bay Entertainment SV10095	9.98
20	9	53	NFL: 100 GREATEST FOLLOWS PolyGram Video 8006326733	19.95	20	RE-ENTRY		KATHY IRELAND'S ADVANCED SPORTS FITNESS Univ. Entertainment 6549	12.98

*19A gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. *19B platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard Publications.

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2. International Talent & Touring Directory: The source for U.S. & International talent, booking agencies, facilities, services & products. \$99

3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. \$155

4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry. \$60

5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60

6. The Power Book Fall 1996 Edition: The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Airplay Markets. \$75.

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CABLE SHOWS CORNER

(Continued from page 59)

commercial for a product that will be in stores." A&E will further test awareness this year with its release of "Ivanhoe" at \$99.95 and "Jane Eyre" at \$19.95.

HBO Home Video has a double challenge: It must convince retailers that few viewers have seen its programming while touting HBO as a national brand. Cynthia Rhea, marketing VP for HBO Home Video, says the supplier created a campaign underscoring the fact that nearly 80% of households don't receive the service.

What the campaign does stress are the millions of consumer impressions HBO generates through broadcast and cable commercials. "From a video standpoint," she acknowledges, "we're a little schizophrenic."

HBO lowers prices on its HBO Original titles about four to six months after release, mimicking the theatrical practice. "Retailers tend to classify everything that is not an A-title as a non-A-title," Rhea notes.

"But, for instance, Movie Gallery has told us that they would much rather buy an HBO original movie than other B films. As a brand, they know what it stands for: stars, budgets of \$5 million-\$8 million, and off-cable promotion that generates demand beyond the HBO household base."

Releasing direct to sell-through is becoming more important to the label's future. Rhea says HBO Home Video will be releasing "best of" compilations of two of its original series, "Real Sex Byers" and "Taxi Cab Confessions," priced at \$14.95, in June.

Brand recognition comes naturally to children's channels like Nickelodeon and Nick Jr., which bask in a public glow that only occasionally includes grown-up fare. Demand for videos of such popular programs as "Rugrats" and "Allegro's Windows" has risen, says Nickelodeon Video VP Catherine Mullally, but consumers want videos that are different than TV broadcasts.

Therefore, programs often are grouped thematically or focus on one character as a way of justifying the price tag for something that could have been seen for little or nothing. It's a vital addition, vendors suggest.

"Anytime we can add exclusive programming to say to the trade and consumers, 'This is a little bit different than you can see directly off the network,' it makes our job easier," says Jack Kanne, Paramount Home Video sales and marketing executive VP.

Paramount and Nickelodeon, both part of the Viacom empire, are discussing ways to enhance the perceived value of the label on video, Kanne reports. That could include adding footage not seen on cable.

Retailer reactions to cable branding have been mixed. John Thrasher, VP of video purchasing and distribution at Tower Records and Video, says the programs have to appeal to the younger crowd to which the chain serves. Tower evaluates titles on content rather than by brand, he adds.

"For us, it's got to hit the right consumer profile," says Thrasher. "We've done well with 'Ren & Stimpy' but not 'Rugrats.'"



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WHAT THE CRITICS HAVE SAID.
NOW, SEE THE FILM.



Surely, the editors of Adweek magazine have to be some of the most critical critics of advertising. And now you can follow all the plot twists, rug pulls and comedy routines these highly selective critics selected as the best. For after a whole year of reading about great TV spots, we think it's high time you finally watched them. That's why our editors spent hundreds of hours reviewing and selecting commercials to put together this reel of the best U.S. spots of the year for you. So why not order yours now? And you can watch the commercials that won critical acclaim on the same medium the critics did.

ADWEEK  **OF THE YEAR**

- ☐ Send me Best Spots of 1996 for \$215
☐ Send me Best Spots of 1996 and 1995 for \$315

FORMAT
☐ 3/4" ☐ VHS

NAME _____ TITLE _____

CITY _____ STATE _____ ZIP _____

PHONE _____ FAX _____

☐ CHECK ENCLOSED FOR TOTAL \$ _____ BILL ME, PO # _____

☐ CHARGE MY AMEX/MASTERCARD _____ EXP. _____

SIGNATURE _____ C

ADD \$5 FOR SHIPPING OR, IF YOU PREFER, INCLUDE YOUR FED EX NUMBER _____

FA Orders to 212-536-5354 or call: 212-536-4433 ADWEEK'S BEST SPOTS, 1515 Broadway, New York, NY 10036

Top Video Rentals

[illegible]

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label/Distributing Label, Catalog Number	Principal Performers
			*** No. 1 ***		
1	1	4	COURAGE UNDER FIRE (R)	Parade Video 24223	Dane Weston Lisa Ryan
2	3	2	THE LAST WIVES CLUB (PG)	Paramount Home Video 326123	Debra Messing Gale Hansen
3	2	5	FIRST MAN STANDING (R)	New Line Home Video Turner Home Entertainment 16400	Eric Roberts Christine Vail
4	7	3	SPACE JAM (PG)	Warner Home Video 14507	Michael Jordan
5	11	3	GUMMER MAN (R)	Warner Home Video 14479	Steven Seagal Kerry Sayer
6	9	3	THAT THING YOU DO (PG)	Parade Video 4141	Tina Turner
7	NEW	1	THE LONG KISS GOODNIGHT (R)	New Line Home Video Turner Home Entertainment 16446	Gene Davis Suzanne Crotty
8	10	4	2 DAYS IN THE VALLEY (R)	HBO Home Video 91296	James Spader Eric Roberts
9	5	4	BULLETPROOF (R)	MCA/Universal Home Video Uni-Part. Corp. 82005	Dan Aykroyd Dennis Quaid
10	3	10	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 62793	John Travolta Judy Strang
11	12	25	FARGO (R)	PolyGram Video R005436631	Frances McDormand William H. Macy
12	4	7	TRANSPORTING (R)	Miramax Home Entertainment Buena Vista Home Video 6440	Joey McIntyre John M. Miller
13	6	7	JACK PG-13	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robert De Niro Richard Williams
14	8	8	THE FAN (R)	Columbia TriStar Home Video 62473	Robert De Niro Mickey Rourke
15	15	2	MAXIMUM RISK (R)	Columbia TriStar Home Video 27413	Joe Donato Debra Nunez
16	3	3	BOUND (R)	MCA/Universal Home Video 6298	Jeff Bridges Jennifer Jason Leigh
17	11	11	KINGPIN (PG-13)	MCA/UA Home Video 905769	Woody Hamilton Bud Murray
18	13	3	A TIME TO KILL (R)	Wall Group Home Video 14317	William H. Macy Sandra Bullock
19	16	3	THE HUNCHBACK OF NOTRE DAME (G)	Walt Disney Home Video Buena Vista Home Video 7955	Matthew Broderick Andrea Barick
20	8	1	IL POSTINO (G)	Miramax Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
21	21	6	FIRST KID (PG)	Walt Disney Home Video Buena Vista Home Video 7896	Seibel
22	16	6	FEELING MINNESOTA (R)	New Line Home Video Turner Home Entertainment 16412	Chris Penn Camelia Diaz
23	16	5	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sam Connors Nicolas Cage
24	22	6	FLY AROUND HOME (PG)	Columbia TriStar Home Video 62433	James Van Der Beek Jeff Daniels
25	12	5	PLED (R)	MCA/UA Home Video 905763	Louanna Ballenger Stephen Baldwin
26	23	3	ESCAPE FROM L.A. (R)	Paramount Home Video 332493	Kurt Russell
27	40	2	MONEY, WE SHAKIN' OURSELVES (PG)	Walt Disney Home Video Buena Vista Home Video 7796	Kid Rock Rick Moranis
28	8	3	BAD MOON (R)	Warner Home Video 14191	Michael Hemmings Michael Finn
29	26	3	TIN CUP (R)	Warner Home Video 13318	Kathy Courtois Rene Russo
30	28	13	CHAIN REACTION (PG-13)	Parade Video 403065	Henry Thomas Margot Francini
31	27	9	EDDIE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9549	Wesley Snipes James Gandolfini
32	35	2	SHE'S THE ONE (I)	Parade Video 4119	Carolee Ann Jennifer Aniston
33	NEW	1	AMERICAN BUFFALO (R)	Evergreen Entertainment 10058	Dustin Hoffman David Harris
34	NEW	1	SUPERCOOP (R)	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan
35	30	6	TREES LOUNGE (R)	Line Home Video 6191	Sue Barmes
36	35	3	HARRET THE SPY (PG)	Paramount Home Video 4225	Nicholas Taylor Rhea Thornehill
37	39	12	WELCOME TO THE DOLLHOUSE (R)	Columbia TriStar Home Video 62963	Heather MacRae
38	31	6	DEAD MAN (R)	Miramax Home Entertainment Buena Vista Home Video 5914	Jeffrey Depp
39	31	6	A VERY BRADY SEQUEL PG-13	Paramount Home Video 332418	Debbie Long Gary Cole
40	32	4	FREEWAY (R)	MCA/Universal Home Video 6268	Katie Saks John Wood

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

ANIMATORS

(Continued from page 51)

armatures, haven't really changed," he says. "We even use the same sort of cameras."

Although the company has a World Wide Web site that gets 250,000 hits a month, it isn't spending a lot of time developing Internet content.

"Now the Internet is only a distraction," says Lord. "We're very busy on other projects and are already creatively stretched."

The duo goes to great lengths, however, to provide viewers with good storytelling. "No amount of technical brilliance replaces good storytelling," says Lord. "There's nothing terribly modern about 'Wallace And Gromit,' and we haven't tried to pick up on the latest vogue trend and explode it."

Lord says the "Wallace And Gromit" series, which follows the adventures of a British bachelor and his loyal dog, was not intended for an international audience. A third short, "A Grand Day Out," completes the trilogy.

"It's proven to appeal to every audience," says Lord. "And that makes British people feel good about our own culture and says that we don't have to pretend to be something we're not to succeed in Europe or America."

Although Sproxtton and Lord say their clay-model stars haven't retired, they're on a well-deserved holiday. The line also lives on in books and a CD-ROM. A second CD-ROM release is due out at the end of the year.

"It's almost irresistible," adds Spraxton.

But a number of issues prevent Aardman from releasing new "Wallace And Gromit" shorts.

For instance, Lord and "Wallace And Gromit" director Park are working on a full-length stop-frame animated movie that is being co-developed by producer Jake Eberts, who produced "Dances With Wolves" and "James And The Giant Peach." Production won't start until March 1998. Park and Lord have written the story, but Lord won't disclose any details. The script will be written by Jack Rosenthal, a popular British television writer.

"We're not trying to make a big fancy elaborate story just because it's a feature," says Lord. "On the other hand, we don't want to pull any punches."

The other factor figuring into the equation is a quality issue. Although Aardman has a full-time staff of 50, with freelancers adding another 20 to 30 animators, the studio is stacked with other projects.

"We just couldn't do it properly and would have to farm it out to other people," says Lord, "but I expect it will work to our advantage, because when we do come back, people will be waiting for us."

The quality issue has also stopped Aardman from making television deals to produce series. However, the company will be producing a 13-part British series based on a character called Rex the Bunt, which Sproton says has been in development for the last six years. Each episode is only 10 minutes long.

"That's two hours of work for us," says Sproton, "which is an industrial output for no."

He says the company has been approached by American broadcasters to produce other series, but none is willing to sign them until they see a finished product.

"If they love it, they'll want 120 episodes by tomorrow," says Sproston. "And how the hell do you satisfy that and maintain the craft?"

Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES
REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

	LAST WEEK	NOW ON VIDEO	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type*
			** NO. 1 **		
1	26	28	LIES MISERABLES: 10TH ANNUAL CONCERT <i>Epic Music Video Series Home Video #B-793</i>	Von Amiris	A
2	2	2	WHO THEN HOW? <i>Epic Music Video Series Home Video 50153</i>	Kean	B
3	13	13	THE COMPLETE WOMAN IN ME ● <i>PolyGram Videos 4400X5093</i>	Shania Twain	C
4	21	21	ENLARGED TO SHOW DETAIL ● <i>PolyGram Video 440A-00513</i>	Milly	D
5	169	169	OUR FIRST VIDEO-A <i>Doubtful Video/Warner/VCA Entertainment 53304</i>	Way-Kate & Ashley Chalm	F
6	RE-ENTER	NEW	WORD-1997 <i>Savanna Visuals Charter Dist. Group 1615</i>	Von Artists	G
7	5	19	NO BULL LIVE AT PLAZA DE TOROS, MEXICO <i>Dashco Entertainment 40152</i>	ACDC	H
8	9	22	VIDEO HITS: VOLUME 1 <i>Warner Reprose Video 3 A4828</i>	Van Halen	I
9	6	166	LIVE AT THE ACROPOLES ▲ <i>Probe Music Video #CIS-82</i>	Yanni	J
10	54	54	PULSE ▲ <i>Columbia Music Video Home Video 50121</i>	Rock Floyd	K
11	34	34	LIVE FROM Austin, TEXAS ● <i>Epic Music Video Series Home Video 50130</i>	Stella Ray Vaughan & Double Trouble	L
12	10	19	THE EVOLUTION TOUR: LIVE IN MIAMI! <i>Epic Music Video Series Home Video 40149</i>	Gloria Estefan	O
13	12	12	GET SERIOUS <i>RCA Music Video 11557</i>	Roy Stevens	P
14	11	127	THE BOB MARLEY STORY <i>Hard Rock Music PolyGram Video 4400BXZ733</i>	Bob Marley And The Wailers	Q
15	4	4	THE WIENNA I LOVE <i>Elektra Entertainment Video 37367</i>	Andrie Rieu	R
16	RE-ENTER	NEW	HOMECOMING TEXAS STYLE ● <i>Charleston Dis. Group 4626</i>	Gardner & Friends	S
17	19	19	BLOOD BROTHERS <i>Columbia Music Video Series Home Video 50139</i>	Bruce Springsteen & The E Street Band	T
18	179	179	ELVIS PRESLEY: SINGLE & PURGE ▲ <i>Electra Entertainment S194</i>	Metallika	U
19	43	43	BAD HAIR Q!T <i>Capitol Discs Video 5005</i>	Wood At Versailles	V
20	17	17	THE COLOUR OF MY LOVE CONCEPT <i>Epic Music Video Series Home Video 50135</i>	Celine Dion	X
21	17	80	VIDEO GREATEST HITS-HISTORY ▲ <i>Epic Music Video Series Home Video 50123</i>	Michael Jackson	Y
22	30	121	HELL FREEZE OVER ▲ <i>Geffen Home Video Uni Disk. Corp. 39548</i>	Eagles	Z
23	RE-ENTER	NEW	WHATCHA LOOKIN' 4 <i>Gunspe Records 72134</i>	Kirk Franklin And The Family	a
24	39	116	LIFE TONIGHT: SOLD OUT!! ▲ <i>Geffen Home Video Uni Disk. Corp. 39541</i>	Nirvana	b
25	7	5	WOMAN, THOU ART LOOSED! <i>Innogy Video 2294</i>	T.D. Jukes	c
26	RE-ENTER	NEW	REMOTELY CONTROLLED ● <i>New Video 1650</i>	Mark Lowry	d
27	26	30	THE BEATLES ANTLOGY <i>Capital Video Turner Home Entertainment 5523</i>	The Beatles	e
28	25	20	SOUVENIRS-LIVE AT THE RHYMAN <i>Geffen Home Video Uni Disk. Corp. 39509</i>	Vince Gill	f
29	26	6	NO GREATER SACRIFICE <i>Word Video 52270</i>	Rory Blitz	g
30	31	16	TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN <i>Epitaph Music Video 4400XD205</i>	Nirvana	h
31	RE-ENTER	NEW	SOMETHING BEAUTIFUL ● <i>Charleston Dis. Group 4623</i>	Gardner & Friends	i
32	NEW	3	LIFE, LOVE & OTHER MYSTERIES <i>Movie Movie 2552</i>	Point Of Grace	j
33	23	52	THE VIDEO COLLECTION: VOL. II <i>Capital Video 77820</i>	Garth Brooks	k
34	23	153	\$19.95 HOME VID CUFFM ALLI ▲ <i>Quincy Corporation 40136-3</i>	Matelacka	l
35	22	19	LIVE AT THE ISLE OF WHIFFET, 1970 <i>Revue Home Video 72303</i>	John Herndon	m
36	RE-ENTER	NEW	UNPLUGGED ● <i>Polygram Video #BPS-903875</i>	Kiss	n
37	34	59	LIVE AT MADISON SQUARE GARDEN ▲ <i>Columbia Music Video Series Home Video 50134</i>	Mariah Carey	o
38	29	21	CRANK UP <i>Warner Reprose Video 3 A4645</i>	Jeff Foxworthy	p
39	RE-ENTER	NEW	A TRIBUTE TO STEVE RAY VAUGHAN <i>Epic Music Video Series Home Video 50144</i>	Von Artists	q
40	28	24	x-TREME CLOSE-UP ▲ <i>Klan</i>	Klan	r

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles, ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior April 1, 1991. LF long form. VS Video single. ©1997, Billboard/BPI Communications.

WIREIMAGE



POP

VARIOUS ARTISTS
The Simpsons—Sings In The Key Of Springfield (Original Music From The Television Series)
 PRODUCER: Al Chertok
 Rhino 72723
 Fans of the animated TV hit "The Simpsons" have long known that one of the program's highlights is its music—as witty, irreverent, and brilliant as the show itself. From the opening theme to such side-splitting staples as "Baged Me A Homer," "Who Needs The Kwik-E-Mart," and "Senior Burns," the album features the talents of composer/producer/music supervisor Alf Clausen, film composer Danny Elfman (who authored the title theme), the "Simpsons" cast, and such musical guest stars as Tony Bennett and Tito Puente. An immensely entertaining album, and an homage to one of television's most original shows.

DOROTHY LAUMUR
The Moon of Manassas
 PRODUCER: Peter Dinkley
 ASV 5231
 Dorothy Laumur, the screen star who disappeared out of a year, was as attractive in song as in a sarong. This is a generous collection of 25 songs recorded between 1987 and 1993, which makes that some of the Bob Hope/Bing Crosby/Laumur songs from their "Road" pictures are included. Besides the haunting title cut, there are weaker ballads that also employ the word "moon" in the lyrics, as well as five splendid stills from among them: "The Man I Love," "I Gotta Right To Sing The Blues," "It Had To Be You," and "This Is The Beginning Of The End." Laumur sings with warmth and an appealing vulnerability. A disc with interesting nostalgia going for it. Contact Koch International.

COUNTRY

THE BUFFALO COUNTRY
PRODUCER: Billy Bost
 Basing 106 5064
 Fans of country harmony singing are embracing this new group's debut single, "If She Don't Love You," and with good reason. Crisp production, good song selection, and smooth vocals make an impressive package. This includes lead singer John Diefenbach, formerly with Restless Heart, Ron Hemby, from gospel group The Imperials, and Charlie Eckert, who was with Restless Heart. This set may well signal a trend toward an Eagles-oriented country rock that still includes within country music's parameters.

JAZZ

GENIUS MARKS
 PRODUCER: Dennis Marks
 Contemporary 14081
 Contemporary harmonic sweeping up from South Florida, this one has at its eye the 29-year-old bass player and

SPOTLIGHT



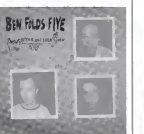
SLON
One Chord To Another
 PRODUCERS: Tom
 The Beatles 13708
 Canadian rock quartet formerly on Geffen/DGC imprint labels, the Slons—the label run by former Geffen A&R man Tom Zolotoff. More than a music business story with a happy ending, however, Slon's newest record is a gem that promises to appeal to fans of power pop and quirky alternative rock. The band has distilled sources as diverse as the Eels, the replacements, and the Beach Boys into a wholly original sound fit for college, tripa-A, and commercial modern rock outlets. Highlights include the twisted piano ballad "A Side Win"; the catchy horn-spiced "Everything You've Done Wrong"; the Violent Femmes-like "The Lines You Amend"; and the swanny "Take The Bench." A welcome return.

composer Dennis Marks (another University of Miami prodigy, whose talents are only a few steps from awesome). Leading a local quintet of remarkable musicians, especially trumpet John Bailey and tenor Matt DeLuigino, Marks and company hit their energy and execution intention. Riprapers like the opener, "Direct Line," and "What The Devil..." with "Can Alma" (like shifting harmonic, or the lyrical "Images," are evidence that some of Marks' ideas may have the stamp of future jazz standards. Oh, did we mention drummer James Martin? Who!

VITAL REISSUES

SOPHIE TUCKER
Some Of These Days
 PRODUCER: Tony Denny, Colin Brown
 Ray 7607
 One of the giant talents of the vaudeville era and then none, Sophie Tucker was a vocalist of far greater consequence than she was given credit for. She was more than a purveyor of "ragtime" repertoire written for her to justify her identity as the "last of the red-hot mamas." The listener gets her lovely performance right off the bat, one the sentimental "My Yiddish Mamma," the other "The Man I Love," along with "The Day I Love (Belongs To Somebody Else)" and "Makin' Love." Her signature songs are also in this 1924 survey of recordings made between 1922 and 1960, such as "Some Of These Days," "After You've Gone," and "There'll Be Some Changes

SPOTLIGHT



BEN FOLDS FIVE
Whatever And Ever After
 PRODUCER: Dave Savaris
 454 MusicQuest 92224
 As angel-ridden as Nirvana, as musically inventive as Joe Jackson, and as sublimely dramatic as Queen, minimalist named trio Ben Folds Five debuts on a major label after a highly acclaimed indie run. As talented as he is irreverent, band leader Ben Folds makes more noise with an acoustic piano than many front men have with an electric guitar and an arsenal of electronics. Highlights of an energetic, unpredictable set include the quasi-operatic "Fate," the syncretic "Katie," the frenetic "Stealing Night Light In Town" (featuring members of the Klezmatics), and the jazzy "Selfies, Cold And Composed." Like most acquired tastes, this one gets more satisfying with each experience.

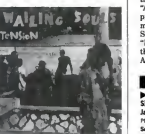
REGGAE

VARIOUS ARTISTS
By The Rivers of Babylon: Timeless Hymns Of Comfort
 PRODUCER: Randall Guss
 Bananach 45031
 The Benedictine Monks of Santo Domingo de Silos can hold a candle piece to the anti-Babylonian chorale of chromatic chants on this killer collection, which assembles all the traditional grooves of Michael & the Sons of Negus, the Abyssinians, the Melodians, Count Oustin & the Mystic Revelation Of

SPOTLIGHT

Made. Whether on standards or special material, Tucker could really put over a song. Contact Koch International at 818-414-1090.
HOMER & LETHO
America's Song Builders: The World of Homer and Letho
 PRODUCER: Mike Rogers
 Razor & T2 2120
 If you've ever wondered where Clodius T. Bird came from, here are his ancestors. And these guys were the real deal when it came to song parody. Besides being excellent musicians, Homer & Letho were post-rock purveyors of country and pop hits from about 1960 to 1970, from "Misty" to "Sixteen Tons" and "How Much Is That Hound Dog In The Window." Some of this is new extremely dated, but some of it stands up surprisingly well, such as "I'm Movin' On No. 2."

SPOTLIGHT



MAILING SOULS
Tension
 PRODUCERS: Wesl
 New Wave 7483
 Jamaica's premier harmonic group delivers another typically superb set, making one wonder if the formerly Grammy-nominated duo will finally get its just due with "Tension." The title track is a gloriously beautiful instrumental, sharing a previous tale of struggle inside Kingston ghettos like Rens. The endium cut here in both hard-edged and poignant acoustic innervations. Equally winning is the pasten to the Japanese reggae scene produced by the duo's former co-producers/singers Freddie MacGregor and Noel and Dalton Browne also help send new lives to early-'70s Walling Soul classics like "My Fire Cole Man" and "Row Fisherman Row." A perfect menu for both heart, and mind and not to be missed.

Rastafari, the Ethiopians, and Culture, as well as Joe Gibbs, Rita Marley, Judy Mullen, and Yabby You & The Prophets, all pushing living like angels. Truly inspirational.

★ LUCIANO
Messager
 PRODUCER: Philia "Tito" Burrell
 Island 37682
 The brightest new star on the reggae scene comes bring forth his long-awaited debut, "Messager," a lush, jazzy record of "Where There Is Life." This is a deeply intellectual release, his vocal gliding on the smooth-rolling coast of unique tracks like the Latin-tinged "Latin," jazz-roped "Rainy Days," the affecting "I'm In Need," and the whip-hot ballad called "How Can You."

LATIN

★ BLOQUE DE BUSQUEDA
 PRODUCERS: Luis Hernandez, Enrique Garriga
 Selenity/Sony 82208
 This rock-oriental, riveting grab of biting lyrics, mostly about neopopulist themes, is backed by edgy Afro-Cuban/Caribbean-rooted sounds, proving again that Colombia remains a rich musical land for vital repertoire. Statewide college and noncommercial outlets surely will latch on to such extremely hip entries as "Caribbean," "Ray Del Relicque," and "Hay Un Dufo En El Rfo."

WILFRIDO VARGAS

HOY
 PRODUCER: Wilfredo Vargas, Jerry Jimenez
 ASV 68222
 On his latest effort, the veteran *murguero* offers a nod to the "meren-

house" tempos currently in vogue with the solo, disco-influenced thrasher "Alakale." But the album's best radio prospects are such strait-up nuptial tracks as "Mi Corazon Es Tu Sufrendo," "Me Gustan Todas," and "Me Dejaste." "Me Dejaste" features the capable vocals of Vargas' daughter Australiana.

CLASSICAL

FORGOTTEN SONGS: DAWN UPSHAW SINGS ODESSA
 James Levine, piano
 PRODUCER: Grace Row
 Sony Classical 67190
 The voice of Górecki's Third Symphony, Romantic lode, Rodgers & Hammerstein songs, and scores of prime opera roles, American soprano Dawn Upshaw is one of the classical world's most versatile singers—*not* to mention one of its most likable. Here, she has her way with a set of atmospheric melodies by Gaelic genius Chabou Deabasy. With limpid grace and a bell-like tone, Upshaw moves through these haunting settings of early French poetry (Vieusse, Baudelaire) as if born to sing them. An intoxicating album.

NEW AGE

ERIC INGLAND & NANCY RUMBLE
 PRODUCERS: Eric Ingham & Nancy Rumble
 ERIC Ingham & Nancy Rumble return to their roots on "Pastorale." They dump the rhythm section and concentrate on intimate duos for guitar, solo, and ocarina. The album occasionally lapses into polite classical "reception" music, but the more creative and more beautifully intimate spaces with "Tinglet's" sometimes multitracked guitar filigree and Rumble's luscious for lifting those lines. Eric Ingham and Nancy Rumble are soaring "Elysian Fields," a brooding "Savannah," and a Romaine-tinged "The Jester"—the latter with Rumble playing ocarina. "Pastorale" is a refined and elegant album, crafted by two gifted musicians.

WORLD MUSIC

★ KEVIN BROWN'S OPEN HOUSE
 Noel and Mouth
 PRODUCER: Peter Dinkley
 Green Line 1169
 The third label release from acclaimed violinist Kevin Brown's Open House is another gem of Celtic-based world music, brimming traditional harmonic sources together with those from not only the U.S. but also from such locales as Finland and Serbia. With Mark Graham on vocals, harmonics, and clarinet, Paul Kotapich on guitar, and Noel and Mouth on fiddle and fiddle-dancing percussion, listeners will be immediately drawn to their bracing, sharp-edged melodies of traditional Celtic tunes, many of them from original. More territories are delightfully explored in the balkanized dances of "The Oskanian Tale." The title track's blues harp solo with Silva-fied accompaniment, and Graham's "Odyssey Reun," a Celtic-inspired ode to the rebirth of the Greek tragedy as a Celtic/Celtic story-song ("You killed your son and married his mother. We don't even do that in Arkansas!"). Also includes an offbeat, folkish arrangement of the Laura Nyro classic "And When I Die."

ALBUMS: **SPOTLIGHT:** Reviews deemed by the review editors to deserve special attention on the basis of musical merit and/or cultural impact. **VITAL REISSUES:** Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **POPS:** **★** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICAL CHOICES:** **★** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC:** **TOP 100:** New releases deemed Pops which were featured in the "Music To Buy" column, such as being among the most significant records of the year. **All albums commercially available in the U.S. are eligible.** Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, NY 10036. Send R&B albums to Bill Reynolds, Billboard, 2025 Wilshire Blvd., Brentwood, CA 90236. Send country albums to Chet Price, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John D'Amico, 1814 F. Valley Road, New York, NY 10213. Other countries: Europe: Neil Kinnear, 115 Lexington (Brooklyn) Avenue, New York, NY 10013. Send country albums to J. Drew Henson, 1020 N. 11th, Denver, Colorado 80202. Send Latin albums to John D'Amico, 1814 F. Valley Road, New York, NY 10213.



CHILDREN'S

AT THE BOX 202

THE THIN RED LINE
28 minutes, \$14.95
This video, like last year's "At The Zoo," this video is wider and more exotic than its predecessor. Filmed on location at the Brookfield Zoo outside of Chicago, the video does the terms "wild" and "action" justice. A Noah's Ark of fascinating creatures await preschool viewers, who will enjoy the naturalistic movie behavior closely related to their wild relatives. The series overflows with trivial facts, among them the revelations that there are 10,000 more cat owners than dog owners in the U.S. and that cats spend 16 hours a day sleeping. The series also includes history, anecdotes, and a seemingly endless parade of film clips. But the knowledge is used as caters into an aesthetic past. The program also examines feline behavior, habits, and unique qualities. From the Hemingway house museum, home to more than 20 six-toed cats of the author's pet, to the showman drive to the living room, it is broad in scope, but for many viewers, extremely close to home. Thoroughly enjoyable, the beauty of this program is that it provides in-depth information while respecting those parts of a cat's nature that we never truly connect.

WISBONE: A TALE IN TWIN

WISBONE: A TALE IN TWIN
40 minutes, \$14.95
This video proves that a twin can climb right into the folds of classic literature and become a bona fide children's celeb. Another clever story from the "Wisbone" series, "A Tale In Twin" is based on Mark Twain's "The Adventures Of Tom Sawyer." Wisbone takes on the protagonist's role. Tom the dog gets off to become a pirate with his good buddy Huck Finn. The duo then take on a series of adventures. Wisbone's owner seeking his own kind of adventure during the dog days of summer and the adventures of a mysterious cat. Also new in the series is "Hercules Unleashed," based on the ancient myth of Hercules to Disney's upcoming summer animated film, "Hercules." Not to stray too far from the series' goal of encouraging kids to the library, each episode comes packaged with a library book and a chance to mail in for a free Wisbone plush toy.

HEALTH & FITNESS

ESQUIRE: ALL SPORTS WORKOUT

ESQUIRE: ALL SPORTS WORKOUT
54 minutes, \$14.95
This is the best seal of one of the most popular men's magazines around, this tape shouldn't have a problem muscling its way into the shelves that are lined up by workout centers toward women. All-around body training, calorie-burning, and just plain looking good are the goals of the well-rounded instruction, which is provided by pro trainer Russell Brown. There's a segment featuring moves that are helpful to athletes in general, as well. There's also a section that targets specific workouts that cater to each "racquet sport," tennis and racquetball. "Sports" ranging from basketball to soccer, and such "swinging sports" as golf and baseball. Also new and in time for the beach season is "Aquatics: All At One Workout." (See: 818-879-9000.)

TANGO PASSION

TANGO PASSION
55 minutes, \$14.95
This tape belongs in the fitness category only if the definition of a workout tape is stretched to the limit. Dance instructor Tina Turner teaches viewers through the basics of the American tango, which is a bit looser and easier to pick up than its Argentine cousin. Beginning with a scene of swirling ballroom dancers that would make even Bar Laumann proud, Paso provides slow motion of the five basic tango foot movements before switching camera

angles to that viewers at home can get a look at the dance steps from both the front and back. He follows up with tips on how to pitch moves while gliding across the floor. Although Paso is careful to point out what the various steps are doing to form buttocks and thighs, and the cover of "Tango" and sister "Salvage" magazine is geared to the fitness genre, this is more a dance instructional than anything else—and a good one at that.

DOCUMENTARY

INCREDIBLE WORLD OF CATS

INCREDIBLE WORLD OF CATS
A&E Video
100 minutes, \$29.95
This two-tape set explores, as much as it is humanly possible, the incredible world of domestic cats, which remain the only domestic animal whose behavior closely relates to their wild relatives. The series overflows with trivial facts, among them the revelations that there are 10,000 more cat owners than dog owners in the U.S. and that cats spend 16 hours a day sleeping. The series also includes history, anecdotes, and a seemingly endless parade of film clips. But the knowledge is used as caters into an aesthetic past. The program also examines feline behavior, habits, and unique qualities. From the Hemingway house museum, home to more than 20 six-toed cats of the author's pet, to the showman drive to the living room, it is broad in scope, but for many viewers, extremely close to home. Thoroughly enjoyable, the beauty of this program is that it provides in-depth information while respecting those parts of a cat's nature that we never truly connect.

THE SPIRITS OF SITTING BULL

THE SPIRITS OF SITTING BULL
35 minutes, \$14.95
Although the speeches of many a world leader are chronicled in any number of videos, this tribute to Sioux chief Sitting Bull offers a history lesson as well. The newest addition to MPI's speeches collec-

tion, this documentary is beautifully narrated by Native American E. Donald Two Rivers and aggregates an emotional sampling of various orations delivered by the great leader. Highlights include his meeting with American representatives after the battle of Little Bighorn and his meeting with chief Joseph in Canada in 1876. Each reading is given historical context and complemented by archival photos and artistic renditions. Also new to the collection are "The Speeches Of Malcolm X," "The Speeches Of Our Founding Fathers & The American Revolution," and "The Speeches Of The Civil War." Contact: 708-879-3192.

NORTH HOLLYWOOD SHOOT-OUT: TERROR ON THE STREETS OF L.A.

NORTH HOLLYWOOD SHOOT-OUT: TERROR ON THE STREETS OF L.A.
MPV Home Entertainment
30 minutes, \$14.95
News junkies will want to take a look at this rush release, which reconstructs the events that unfolded when two heavily armed bank robbers held a Los Angeles neighborhood hostage Feb. 28. The tape includes on-the-scene footage and interviews with police as automatic gunfire from the robbers whizzes overhead. In an amusing segment, a gun-store owner, only identified as Bob, recounts how a parking group of LAPD officers lured into his store to "borrow" more firepower. A LAPD detective also takes viewers back to the scene of the crime for added perspective. The video does contain some graphic off-camera images of the shooting, but the edit shoots him in the head. It's filmed from such a distance away, but is still too shocking for younger viewers. CONTACT: 1-800-637-5550

ANIMATION

TURBULENCE, COMPUTER ANIMATION CLASSICS

TURBULENCE, COMPUTER ANIMATION CLASSICS
Sony Video
30 minutes, 55 minutes, respectively, \$14.98 each
Two more Odyssey Productions handouts of the computer and onto the video shelf

IN PRINT

approach invariably paints a more complete picture of such bands as Shudder To Think and Scavanning. Trees than do other, more restrictive listings. And for groups like Guided By Voices, just keeping up with the times is a challenge in hard enough, so the generous entry here is a much-needed Baedeker to the byways of that band's sprawling discography. Another nice touch: the inclusion of infopacked profiles on such integral power-jazz acts as James Black Ul-

mer and Last Exit, as well as timely glosses on continuing influences like Neil Young and Frank Zappa. As with any critical tome, there are arguable judgments and perceptual prejudices present. The entry on Pearl Jam, for instance, dismisses with the usual completist assessment in favor of short-tempered terseness. No mention is made of the band's live promo album of many B-sides, which is one of the marketplace's most sought-after all-rock rarities (with a few even gaining airplay). Such instances are the exception, though, and the book appears as a carefully compiled compendium of the real.

Fans of the previous edition of the Trouser Press guide are advised to keep abreast of their ragged copiers: The Trouser Press Guide To '90s Rock" takes up where the fourth edition left off, only covering those acts who have issued albums since. Discographies are required for relevant artists profiled in the first edition but generally not the new edition material, although the dots are connected admirably (from Hüsker Dü to Bob Mould to Sugar to Bob Mould, for example).

With about all you need to know from the Afghan Whigs to La Tingo, the "Trouser Press Guide To '90s Rock" comes just in time.

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THE BIG PICTURE

By Douglas Kennedy

By Douglas Kennedy

By Douglas Kennedy

By Douglas Kennedy

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Mason, Meet Luther. Luther Vandross recently came by the WJLB Detroit shop to visit with staff before his three sold-out shows at the Fox Theater. Here, Vandross, right, grabs a moment with air personality Mason.

Music Delivery Enters Digital Age Hard-Drive Systems Lead The Way At Radio

■ BY STEVE TRAMAN

Recalling his days in the early '90s at WUVA Charlottesville, Va., David Wilson, staff engineer for the National Assn. of Broadcasters (NAB), says that station was among the first to shift from vinyl and tape to CD for programming.

A survey presented by the Recording Industry Assn. of America at the fall NAB convention that year—1983—highlighted those first CD on-air experiences by several dozen pioneer FM outlets.

Today, Wilson says, "there's certainly an accelerated migration



toward all-digital, computer hard-drive-based systems for music storage and delivery at FM and AM stations.

It adds, "It's not just the better digital quality. With the significantly lower costs for better equipment, a station can have almost all-electronic music delivery with no physical handling of an NAB cartridge, CD, or Minidisc (MD). At the same time, the programming is easily integrated with traffic and billing systems for a more seamless combining of program material, commercials, and station brands."

According to NAB statistics, there are 3,265 commercial FM stations today, virtually all heading for the digital domain. Of the 4,900 commercial AM stations, the estimated 63% that program music are also going digital.

"As digital" continues to be the industry buzzword (to the point that it has crossed into the mainstream vernacular), vendors at the annual NAB spring engineering and technology show, Saturday (5)-Thursday

(10) in Las Vegas, will be touting their latest innovations—from CD, DAT, and MD technology to hard-drive delivery systems—all designed to make the job easier, the studio more durable, and the station sound better than ever.

The biggest shift in music delivery and storage is to computer hard drives, with major players Broadcast Electronics, Enco Systems, RDS, and Computer Concepts delivering the first 1- to 2-gigabyte systems in the early '90s. (One gigabyte is equivalent to about 10 hours of stereo music storage.)

Costs, however, were prohibitive, so stations used the drives mainly for production of revenue-producing commercials and jingles, with many outlets keeping their old NAB cart systems as backups for their CD libraries.

When hard-drive prices reached a certain lower level within the past year, hard-drive storage became very cost-effective, and music usage exploded," says Tom Rodman, manager of digital product marketing for Broadcast Electronics in Quincy, Ill.

The company had an AudioVault unit at a price of \$6 to \$7 per gigabyte storage capacity and now typically delivers it at least a 9-gigabyte unit (the equivalent of 5,400 minutes or about 1,500 3-minute music tracks).

"We custom-built a system for each station," Rodman says, "and putting in a 1,000- to 1,200-CD library on a hard drive is not uncommon anymore. A typical 19-gigabyte system runs about \$30,000 installed. We just sent out a proposal for a 100-gigabyte system for a German broadcast company."

"What is really cool is the notion of sharing music at multiple locations," he adds. "If you had three stations in one building, you needed three copies. Now, with multiple stations in one network location, you only need one programming source. You can also add a song to the playlist that will immediately transfer to other stations in the network via the computer's hard-drive system."

With systems of at least 9 gigabytes installed at more than 400 stations at this time, and estimating a 25%-30% market share for Broadcast Electronics, Rodman estimates that more than 1,500 FM and AM stations are currently using hard-drive units.

"We see more than half of all stations on the '97-2000" super program over the next 15 years," he says. "Digital hard-drive systems will let them leverage their investment in a way they could never do with removable media" such as NAB carts, CDs, (Continued on next page)

Premiere Stations In For A 'Big Bang' Network, NMCA, Disney Team On Music Series

■ BY DOUG REECE

LOS ANGELES—Premiere Radio Networks, the National Music Critics Assn. (NMCA), and Walt Disney World are hoping to make some noise in syndicated radio with the launch of "The Big Bang," a new monthly series of 90-minute performances and interviews featuring rock and country artists.

The first performance in an initial series of 24 was recorded March 16 at the Disney Institute, an on-site spa and recreation area at Walt Disney World in Orlando, Fla. The segment, which featured MCA country artist Trisha Yearwood, is expected to air on premiere affiliate stations May 5.

Brian Mansfield, editor of New Country magazine and an NMCA member, conducted the interview. Likewise, all future interviews will be conducted by NMCA writers.

Premiere Radio Network president/CEO Steve Lehman says "The

NETWORKS & SYNDICATION

"Big Bang," which will be a market exclusive for one rock and one country affiliate, is already showing strong drawing power.

"We're just starting to hook all the acts, but there has been tremendous interest from all the labels and we're getting ready to announce some very big shows," Lehman says. "Some of the major radio concerts in 1997 will be aired via this series."

To allow its affiliates maximum flexibility, Lehman says future episodes will be offered on both CD and live satellite feed.

In support of "The Big Bang," Premiere will also work with stations to offer flyaway packages, merchandise giveaways, and other contests. Some of these promotions will be tied to the Disney theme

park.

Meanwhile, Disney broadcast manager Jay Williams says he will work to exploit the country and bolter Premiere's efforts.

"As the venue, we're working on as many ways as we can to support the series," says Williams. "Obviously, there will be some promotion for Walt Disney during each show, and from the standpoint of developing 'The Big Bang,' we will be working heavily with Premiere's local mar-

(Continued on next page)

newsline...

CASEY CLARIFICATION. Following last issue's profile of Casey Kasem, the veteran voice of countdowns clarifies that in a discussion of products he would not endorse, it is Frosted Cheerios, not traditional Cheerios, that he recently turned down for an endorsement. "Actually, our younger daughter, Liberty, eats regular Cheerios quite often," Kasem notes. "Cheerios was also the first commercial spot I ever did, on radio's 'The Lone Ranger Show' a few thousand years ago."

A SEA OF HITS. Atlantic Records scores five No. 1s on the radio airplay charts in the current Airplay Monitors, Billboard's sister publications. On the Adult Top 40 Airplay, Top 40 Airplay/Mainstream, and the Top 40 Big Picture charts, Jewel is at the top with "You Were Meant For Me," while Mark Morrison tops the R&B Airplay Monitor's rhythm-crossover chart with his "Return O' The Mack" and Monica's "For You I Will" tops the R&B Airplay/Adult chart.

ADS UP. Radio ad revenues jumped 12% in February 1997, the 54th consecutive month of increases. Local revenue was up 9% over the same month a year ago, while national spot revenue rose 28%, according to the Radio Advertising Bureau.

APRIL FOOLS' HITS. A handful of giddy radio stunts in Chicago, album rock WBBX (Rock 101.5) morning man Mandy Muller swapped places with crooner R&B WGBB's Jeanne Sparrow. At KKDM Des Moines, Iowa, the station dropped the English language in favor of broadcasting throughout the day in Dutch, Greek, and Russian, among others. KHTT Tulsa, Okla., meanwhile, went all-disc to the day.



Backstage at "The Big Bang." Trisha Yearwood, center—who launched the show—adds to her wardrobe with Jay Williams, broadcast manager at Walt Disney World, and Coni Chul Pruet, president of the National Music Critics Assn.

Adult Contemporary

T	W	W	W	TITLE	ARTIST
1	2	3	4	5	6
1	2	2	9	ALL BY MYSELF	◆ CELINE DION
2	1	1	26	UN-BREAK MY HEART	◆ TOM BRAXTON
3	4	4	14	FOR THE FIRST TIME	◆ KENNY LOGGINS
4	5	11	9	YOU WERE MEANT FOR ME	◆ JEWEL
5	3	3	11	VALENTINE	◆ JIM BRICKMAN WITH MARTINA MCBRIDE
6	11	14	6	IT'S ALWAYS BE RIGHT THERE	◆ BRYAN ADAMS
7	8	12	11	I BELIEVE I CAN FLY	◆ R. KELLY
8	6	9	12	DON'T SPEAK	◆ NO DOUBT
9	7	7	22	I HATE YOU SOMEONE	◆ SARAH SINGERS & BRIAN ADAMS
10	9	10	43	CHANGE THE WORLD	◆ ERIC CLAPTON
11	13	13	10	IT'S IN YOUR EYES	◆ PHIL COLLINS
12	15	16	6	STEP BY STEP	◆ WHITNEY HOUSTON
13	12	6	22	IF WE FALL IN LOVE TONIGHT	◆ ROD STEWART
14	18	18	5	IF I KNEW YOU AGAIN	◆ RICHARD MARX
15	14	8	11	I BELIEVE IN YOU AND ME	◆ WHITNEY HOUSTON
16	16	17	7	HAWANA	◆ KENNY G
17	10	5	27	WHEN YOU LOVE A WOMAN	◆ JOURNEY
18	19	19	13	TOO LATE, TOO SOON	◆ JON SECA
19	17	15	37	I LOVE YOU ALWAYS FOREVER	◆ DONNA LEWIS
20	21	21	9	EVERY TIME I CLOSE MY EYES	◆ BABYFACE
21	22	21	4	BARELY BREATHING	◆ DUNCAN SHEIK
22	20	19	18	I'M NOT GIVING YOU UP	◆ GLORIA ESTEFAN
23	24	24	3	IF I WOULD BREAK YOUR HEART	◆ JOURNEY
24	25	22	12	I'LO GBLING	◆ HOOTIE & THE BLOWFISH
25	23	23	8	LOVEFOOL	◆ THE CARDBOARDS

Adult Top 40

T	W	W	W	TITLE	ARTIST
1	2	3	4	5	6
1	2	2	21	YOU WERE MEANT FOR ME	◆ JEWEL
2	1	1	24	DON'T SPEAK	◆ NO DOUBT
3	3	4	24	BARELY BREATHING	◆ DUNCAN SHEIK
4	4	5	12	EVERYDAY IS A WINDING ROAD	◆ SHERRY CROW
5	5	3	20	LOVEFOOL	◆ THE CARDBOARDS
6	6	7	8	ONE HEADLIGHT	◆ THE WALLFLOWERS
7	7	6	11	WHERE HAVE ALL THE COWBOYS GONE?	◆ PAULA COLE
8	8	9	10	I WANT YOU	◆ SAVAGE GARDEN
9	9	8	18	A LONG GINGER	◆ COUNTING CROWS
10	10	11	39	I'LO GBLING	◆ HOOTIE & THE BLOWFISH
11	12	15	7	SUNNY CAME HOME	◆ SHAWN COLVIN
12	11	10	22	UN-BREAK MY HEART	◆ TOM BRAXTON
13	13	16	13	JUST ANOTHER QAY	◆ JOHN McLENNAMP
14	17	16	40	COUNTING BLUE CARS	◆ DISHWALLA
15	14	12	9	ALL BY MYSELF	◆ CELINE DION
16	16	18	30	HEAD OVER FEET	◆ ALANIS MORISSETTE
17	22	22	5	STARING AT THE SUN	◆ U2
18	15	14	30	IF IT MAKES YOU HAPPY	◆ SHERRY CROW
19	19	19	42	I LOVE YOU ALWAYS FOREVER	◆ DONNA LEWIS
20	23	18	3	ELEGANTLY WASTED	◆ INXS
21	25	25	5	SECRET GARDEN	◆ BRUCE SPRINGSTEEN
22	24	23	13	POSSESSION	◆ SARAH McLAHLAN
23	18	17	18	DON'T LET GO (LOVE)	◆ EN VOQUE
24	21	21	15	WHEN YOU'RE GONE	◆ THE CHANDRERS
25	24	23	8	FALL FROM GRACE	◆ AMANDA MARSHALL

Radio

PROGRAMMING

Westwood Picks Up CBS Radio Division

BY CHUCK TAYLOR

NEW YORK—It never quite felt settled when Mel Karmazin's Infinity Broadcasting was merged into CBS last June for a record \$4.9 billion—creating the largest radio group ever—it was pretty clear that the network welcomed the continued prowess of the mighty Karmazin: After the new year, he was named chairman/CEO of CBS Radio.

But CBS Radio's new felt like a natural next step with the announcement that its radio network division was being spun off to Karmazin's Westwood One, effective immediately. According to a prepared statement, "Westwood One

will represent and manage the assets of the CBS Radio Networks," creating the leading network and syndicated programming service in the industry.

CBS will maintain its role as the entity that will produce and control programming provided to Westwood One, including news, while Westwood will manage sales, marketing, and promotion.

Westwood One CEO Karmazin says the arrangement will benefit both sides. "It should be beneficial to advertisers, providing greater efficiency and ease of buying radio on a national level." Among CBS Radio Networks' programming that will now be handed over to Westwood are Major

League Baseball, including the World Series; NFL Football, including the Super Bowl; the 1998 Olympic Winter Games; Charles Osgood and David Letterman's Top Ten List.

As a result of the deal, Westwood One's management structure is being tweaked. Mike D'Ambrase, president of Westwood One's Shadow Broadcast Services division, joins management as senior VP of Westwood One. He joins CFO Farid Wadwa and an investment of \$80 million in day-to-day operations. Greg Bates continues as president of Westwood's entertainment division, as does Bob Kipperman, VP/CM of the CBS Radio Networks who will also work with Westwood One.

MUSIC DELIVERY ENTERS DIGITAL AGE

(Continued from preceding page)

or MDs.

Fidelipac in Mount Laurel, N.J., and Audiopac in Winchester, Va., are the last remaining manufacturers of NAB cartridge hardware and software. "We see the final handwriting on the wall," says David Strode, Fidelipac sales and marketing manager. "If we can get a few more years out of the carts, we'll be amazed."

He estimates that at least 80% of all FM and music-playing AM outlets still have cart equipment, usually one backup system for commercial

and station breaks, from the typical dozen or more once used for complete music libraries. "When CDs took over, we went to short-length tapes for the carts for station IDs, jingles, and commercials."

Fidelipac's acquired Broadcast Audio several years ago to get into the console business. "Now we've taken their best features and have come out with our MX series of on-air consoles," Strode says. "They're designed for studio use to integrate live news, sports, and DJ chatter with the automated hard-drive pro-

gramming."

He sees predominantly small-to-midmarket stations moving toward computer automation faster than large-market outlets. "They use their people more effectively," he says. "An investment of \$80,000-\$400,000 for a typical midmarket installation provides options galore."

The Sony Business and Professional Group introduced its first pro MD recorder and players for radio about two years ago. The big news from Sony at NAB, according to Courtney Spencer, the company's VP of professional audio, is the introduction of a new generation of MDS-B5 series MD cart recorders and companion MD-B6 players. "We've advanced to a higher level in sound quality and added the convenience of using station breaks or commercials with a 10-button keyboard for our Multi Access Memory 'Hot Start' access," he says.

Product manager Tim Dervallis adds that the new recorder makes it possible to duplicate perfect copies of both text and music on the 74-mm capacity MD at an extremely normal speed. This enables rapid distribution within a station's multiple studio locations and through a network. While there's a limited number of prerecorded MD albums, the focus has definitely shifted to the recordable MD. A disc is now as low as \$8 estimated street price, he says.

With sales to the broadcast market through pro-audio resellers, Spencer estimates that 2,000-3,000 MD units have been sold over the past two years. "While pro sales have been for an individual station's needs, our new units should open up many network opportunities to us," he says.

Among current users are Bloomberg Radio Network, the Wal-Mart Radio Network, and outlets WBZZ Chicago and KDFW Riverside, Calif. As "We're not just pro sales," he actively working on a number of high-tech projects in the radio automation and MD-based audio-storage systems. He also says the new Sony VAIO multimedia computer system is a logical pairing for a hard drive-based music storage and delivery system in the not-too-distant future.

PREMIERE STATIONS

(Continued from preceding page)

ket affiliates. "For the Yearwood show, Disney was also able to offer guests of the Disney Institute's resort the exclusive opportunity to see the artist in a small venue."

Other settings for future broadcasts of "The Big Bang" include Disney World sites Pleasure Island and the Atlantic Dancetech, both of which will offer the shows as part of the regular admission fee to the park.

While "The Big Bang" is Premiere's first venture with Walt Disney World, the park is also the home of other programs, such as the Westwood One syndicated "Super Gold" show, which is hosted by Mike Harvey.

Though it may not make sense for Disney to work with ABC Radio Network's—a company it merged with in August 1995—Williams says the decision was not made in-house.

"We really left [the decision about which network to work with] to the producers of the show, Atlantic-Pacific," he says. "But I'm not sure I saw in Premiere a company that was hungry for this type of show and would aggressively market it, and it's obvious that when you're trying to establish a new brand, you want

as much of a marketing push as possible."

Lehman adds that the network is well-represented in country markets as the largest syndicator of that type of programming. Through its radio research company, Mediabase, Premiere was also able to offer a valuable research report for finding which markets would be best suited for the program, he says.

Still, NMCA president Cheri Cori Pratt says her organization will try to use the show as a platform for exposing critically acclaimed, though not publicly well-known, artists.

"We would really like to stress recognizing and exposing music that has previously gone unheard and give some sort of profile to artists who may not have received a lot of airplay or marketing support," says Pratt.

Part of this strategy involves pairing lesser-known musicians with more-established artists who are "movers and shakers" in the industry, she says.

Williams says NMCA's involvement in "The Big Bang" will help establish the show's identity and quality.

"What NMCA adds is credibility. I've listened to a lot of concert shows with a radio host, and some of the questions are enlightening, but there is also a lot of fluff," he says. "The critics bring to the table a real depth of knowledge on the artists."

Future plans for the program include "The Big Bang" World Wide Web site.

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Ben Folds has a theory: A lot of rock bands are like cats. "You know how cats just don't give a shit? How they don't care about you, don't care about me?" he asks. "I've tried so hard to get their attention. I guess it's the idea that they might like you that is so compelling. That sort of behavior extends to romance, too, which is not a novel comparison, of course. But it goes for some rock bands as well. You know, 'We don't care, fuck off.' And people are like, 'Cool. They're my favorite band.'"

"It seems more and more that being bored and aloof is cool and expressing enthusiasm isn't," Folds continues. "That's strange and dysfunctional, I think. So I was hoping that if I wrote a song about it that it might have some therapeutic value, that maybe it could help keep the world."

The would-be healing ditty to which Folds refers is Ben Folds Five's "Bad Company Could Cause Love," the rollicking first single from the North Carolina piano trio's sophomore album, "Whatever And Ever Amen" (550 Music/Sony). No. 29 on Modern Rock



"I find myself apologizing for liking the Counting Crows, and that's bullish." —Ben Folds Five

Tracks, the song laments the increasing unimportance of being earnest (albeit in ironic fashion, ironically). "About the only person who can get away with

being outgoing and excited these days is Jon Spencer—but even his earnestness is a joke," Folds says. "Take a band like Counting Crows. They're so earnest that it makes people sick. I think I have a pretty good meter for what's cool and what's not. But I find myself apologizing for liking them, and that's bullish."

"If you were really comfortable with yourself—and I know that's a small percentage of the population—then you wouldn't fall for some pathetic pose. Some bands make you come to them, and OK, like the Sonic Youth or Mazzy Star or the Flaming Lips. But Earth, Wind & Fire was outgoing, and that was great, too. The thing about Counting Crows is that Adam Duritz goes out on a limb. Conviction like that is admirable. I'm all for it."

Billboard

APRIL 12, 1997

Mainstream Rock Tracks

WEEK	NEW	LAST WEEK	PEAK	WEEKS ON CHART	TRACK TITLE (ALBUM TITLE & ARTIST)	ARTIST
1	2	2	9	1	PRECIOUS DECLARATION (SUNSHINE BOULEVARD) BEN FOLDS FIVE	*** No. 1 *** COLLECTIVE SOUL (SUNSHINE BOULEVARD) BEN FOLDS FIVE
2	1	1	7	2	FALLING IN LOVE (IS HARD ON THE KNEES) (THE WALL) AEROSMITH	◆ AEROSMITH (THE WALL) AEROSMITH
3	5	8	5	3	STARRING AT THE SUN (THE VERVE PIPE) THE VERVE PIPE	◆ THE VERVE PIPE (THE VERVE PIPE) THE VERVE PIPE
4	3	3	11	4	LAKIN'S JUICE (LAKIN'S JUICE) LAKIN'S JUICE	◆ LAKIN'S JUICE (LAKIN'S JUICE) LAKIN'S JUICE
5	4	4	21	5	ONE HEADLIGHT (THE FRESHMEN) THE FRESHMEN	◆ THE FRESHMEN (THE FRESHMEN) THE FRESHMEN
6	7	9	4	6	SIGN OF THE TIMES (THE FRESHMEN) THE FRESHMEN	◆ THE FRESHMEN (THE FRESHMEN) THE FRESHMEN
7	6	7	13	7	KING NOTHING (THE OFFSPRING) THE OFFSPRING	◆ METALLICA (THE OFFSPRING) THE OFFSPRING
8	10	10	7	8	GONE AWAY (THE OFFSPRING) THE OFFSPRING	◆ THE OFFSPRING (THE OFFSPRING) THE OFFSPRING
9	8	6	16	9	GREEDY FLY (THE VERVE PIPE) THE VERVE PIPE	◆ BUSH (THE VERVE PIPE) THE VERVE PIPE
10	9	5	12	10	ABUSE ME (THE VERVE PIPE) THE VERVE PIPE	◆ SILVERCHAIR (THE VERVE PIPE) THE VERVE PIPE
11	11	11	9	11	TUMBLE IN THE ROUGH (THE VERVE PIPE) THE VERVE PIPE	◆ STONE TEMPLE PILOTS (THE VERVE PIPE) THE VERVE PIPE
12	12	15	5	12	VOLCANO SALT (THE VERVE PIPE) THE VERVE PIPE	◆ VERUCA SALT (THE VERVE PIPE) THE VERVE PIPE
13	16	17	8	13	THE FRESHMEN (THE VERVE PIPE) THE VERVE PIPE	◆ THE VERVE PIPE (THE VERVE PIPE) THE VERVE PIPE
14	14	13	13	14	RESIGNATION SUPERMAN (BIG HEAD TOOD & THE MONSTERS) BIG HEAD TOOD & THE MONSTERS	◆ BIG HEAD TOOD & THE MONSTERS (BIG HEAD TOOD & THE MONSTERS) BIG HEAD TOOD & THE MONSTERS
15	13	14	10	15	HOPE IN A HOPELESS WORLD (LIFE & DEATH) LIFE & DEATH	◆ WIDESPREAD PANIC (LIFE & DEATH) LIFE & DEATH
16	18	20	6	16	SLEA TO ME (MATCHBOX 20) MATCHBOX 20	◆ JONNY LANG (MATCHBOX 20) MATCHBOX 20
17	21	23	3	17	PUSH (MATCHBOX 20) MATCHBOX 20	◆ METALLICA (MATCHBOX 20) MATCHBOX 20
18	17	18	30	18	THE DAY OF THE DEAD (THE OFFSPRING) THE OFFSPRING	◆ METALLICA (THE OFFSPRING) THE OFFSPRING
19	15	12	11	19	CASUAL AFFAIR (THE OFFSPRING) THE OFFSPRING	◆ TONIC (THE OFFSPRING) THE OFFSPRING
20	19	19	7	20	BLOW UP THE OUTSIDE WORLD (THE OFFSPRING) THE OFFSPRING	◆ SOUNDGARDEN (THE OFFSPRING) THE OFFSPRING
21	NEW	1	1	21	IF YOU COULD ONLY SEE (THE OFFSPRING) THE OFFSPRING	◆ TONIC (THE OFFSPRING) THE OFFSPRING
22	22	27	6	22	DRIVEN (THE OFFSPRING) THE OFFSPRING	◆ RUSH (THE OFFSPRING) THE OFFSPRING
23	26	26	6	23	OUTTASIDE (OUTTA MIND) (THE OFFSPRING) THE OFFSPRING	◆ WILCO (THE OFFSPRING) THE OFFSPRING
24	26	26	6	24	THE OFFSPRING (THE OFFSPRING) THE OFFSPRING	◆ THE OFFSPRING (THE OFFSPRING) THE OFFSPRING
25	20	16	16	25	A LONG DECEMBER (THE OFFSPRING) THE OFFSPRING	◆ COUNTING CROWS (THE OFFSPRING) THE OFFSPRING
26	37	—	2	26	MAANN'S CHINESE (THE OFFSPRING) THE OFFSPRING	◆ NIKED (THE OFFSPRING) THE OFFSPRING
27	28	26	1	27	EXACTLY WHAT YOU WANTED (THE OFFSPRING) THE OFFSPRING	◆ HELMET (THE OFFSPRING) THE OFFSPRING
28	30	26	2	28	WHERE YOU GET LOVE (THE OFFSPRING) THE OFFSPRING	◆ MATTHEW SMITH (THE OFFSPRING) THE OFFSPRING
29	37	—	2	29	STALE (THE OFFSPRING) THE OFFSPRING	◆ STIR (THE OFFSPRING) THE OFFSPRING
30	26	26	20	30	ANY OTHER DAY (THE OFFSPRING) THE OFFSPRING	◆ JOHN MELLENCAMP (THE OFFSPRING) THE OFFSPRING
31	27	26	1	31	LADY PICTURE SHOW (THE OFFSPRING) THE OFFSPRING	◆ STONE TEMPLE PILOTS (THE OFFSPRING) THE OFFSPRING
32	25	21	19	32	THE PERFECT DRUG (THE OFFSPRING) THE OFFSPRING	◆ NINE INCH NAILS (THE OFFSPRING) THE OFFSPRING
33	33	38	3	33	RHINOSAUR (THE OFFSPRING) THE OFFSPRING	◆ SOUNDGARDEN (THE OFFSPRING) THE OFFSPRING
34	28	22	20	34	DESPERATELY WANTING (THE OFFSPRING) THE OFFSPRING	◆ BETTER THAN EZRA (THE OFFSPRING) THE OFFSPRING
35	32	32	20	35	WEE MAGIC (THE OFFSPRING) THE OFFSPRING	◆ VAN HALEN (THE OFFSPRING) THE OFFSPRING
36	—	—	2	36	FRITZ'S CORNER (MESSIN' AROUND WITH YOU) (THE OFFSPRING) THE OFFSPRING	◆ LOCAL H (THE OFFSPRING) THE OFFSPRING
37	34	35	5	37	NOTHING AT ALL (THE OFFSPRING) THE OFFSPRING	◆ THIRD DAY (THE OFFSPRING) THE OFFSPRING
38	35	29	23	38	HAVE YOU SEEN MARY (THE OFFSPRING) THE OFFSPRING	◆ SPONGE BOB (THE OFFSPRING) THE OFFSPRING
39	NEW	1	1	39	WELCOME (THE OFFSPRING) THE OFFSPRING	◆ OUTHOUSE (THE OFFSPRING) THE OFFSPRING
40	38	34	25	40	WHAT I GOT (THE OFFSPRING) THE OFFSPRING	◆ SURLINE (THE OFFSPRING) THE OFFSPRING

Billboard

APRIL 12, 1997

Modern Rock Tracks

WEEK	NEW	LAST WEEK	PEAK	WEEKS ON CHART	TRACK TITLE (ALBUM TITLE & ARTIST)	ARTIST
1	2	4	5	1	STARRING AT THE SUN (THE VERVE PIPE) THE VERVE PIPE	◆ U2 (THE VERVE PIPE) THE VERVE PIPE
2	1	1	18	2	ONE HEADLIGHT (THE FRESHMEN) THE FRESHMEN	◆ THE WALLFLOWERS (THE FRESHMEN) THE FRESHMEN
3	3	3	13	3	SANTERIA (THE FRESHMEN) THE FRESHMEN	◆ SUBMINE (THE FRESHMEN) THE FRESHMEN
4	5	7	9	4	THE FRESHMEN (THE FRESHMEN) THE FRESHMEN	◆ THE VERVE PIPE (THE VERVE PIPE) THE VERVE PIPE
5	4	2	11	5	LAKIN'S JUICE (LAKIN'S JUICE) LAKIN'S JUICE	◆ LIVE (LAKIN'S JUICE) LAKIN'S JUICE
6	6	8	9	6	PRECIOUS DECLARATION (SUNSHINE BOULEVARD) BEN FOLDS FIVE	◆ COLLECTIVE SOUL (SUNSHINE BOULEVARD) BEN FOLDS FIVE
7	10	10	8	7	YOUR WIDMAN (THE OFFSPRING) THE OFFSPRING	◆ WHITE TOWN (THE OFFSPRING) THE OFFSPRING
8	11	13	6	8	GONE AWAY (THE OFFSPRING) THE OFFSPRING	◆ THE OFFSPRING (THE OFFSPRING) THE OFFSPRING
9	9	9	10	9	VOLCANO SALT (THE VERVE PIPE) THE VERVE PIPE	◆ VERUCA SALT (THE VERVE PIPE) THE VERVE PIPE
10	7	6	16	10	GREEDY FLY (THE VERVE PIPE) THE VERVE PIPE	◆ SILVERCHAIR (THE VERVE PIPE) THE VERVE PIPE
11	12	12	8	11	THE NEW POLLUTION (THE VERVE PIPE) THE VERVE PIPE	◆ SLICK (THE VERVE PIPE) THE VERVE PIPE
12	18	29	3	12	SEMI-CHARMED LIFE (THE VERVE PIPE) THE VERVE PIPE	◆ THIRD EYE BLIND (THE VERVE PIPE) THE VERVE PIPE
13	16	21	6	13	THE PRESSURE THAT I GET (THE VERVE PIPE) THE VERVE PIPE	◆ THE MIDNIGHT MIGHTY BOSSHOES (THE VERVE PIPE) THE VERVE PIPE
14	14	17	5	14	WHERE YOU GET LOVE (THE VERVE PIPE) THE VERVE PIPE	◆ MATTHEW SMITH (THE VERVE PIPE) THE VERVE PIPE
15	13	14	20	15	CRASH INTO ME (THE VERVE PIPE) THE VERVE PIPE	◆ DAVE MATTHEWS BANDO (THE VERVE PIPE) THE VERVE PIPE
16	8	5	12	16	ABUSE ME (THE VERVE PIPE) THE VERVE PIPE	◆ SILVERCHAIR (THE VERVE PIPE) THE VERVE PIPE
17	19	32	3	17	ELEGANTLY WASTED (THE VERVE PIPE) THE VERVE PIPE	◆ INKS (THE VERVE PIPE) THE VERVE PIPE
18	23	28	4	18	EYE (THE VERVE PIPE) THE VERVE PIPE	◆ THE SMASHING PUMPKINS (THE VERVE PIPE) THE VERVE PIPE
19	15	11	11	19	THE PERFECT DRUG (THE VERVE PIPE) THE VERVE PIPE	◆ NINE INCH NAILS (THE VERVE PIPE) THE VERVE PIPE
20	17	26	21	20	FEMALE OF THE SPECIES (THE VERVE PIPE) THE VERVE PIPE	◆ SPACE (THE VERVE PIPE) THE VERVE PIPE
21	26	37	1	21	IF YOU COULD ONLY SEE (THE VERVE PIPE) THE VERVE PIPE	◆ TONIC (THE VERVE PIPE) THE VERVE PIPE
22	20	19	19	22	ALL MIXED UP (THE VERVE PIPE) THE VERVE PIPE	◆ 311 (THE VERVE PIPE) THE VERVE PIPE
23	28	26	21	23	DESPERATELY WANTING (THE VERVE PIPE) THE VERVE PIPE	◆ BETTER THAN EZRA (THE VERVE PIPE) THE VERVE PIPE
24	27	19	3	24	NOT AN ADDICT (THE VERVE PIPE) THE VERVE PIPE	◆ K'S CHOICE (THE VERVE PIPE) THE VERVE PIPE
25	19	19	5	25	HEY DUDE (THE VERVE PIPE) THE VERVE PIPE	◆ KULLA SHAAN (THE VERVE PIPE) THE VERVE PIPE
26	21	26	3	26	YOU WERE MEANT FOR ME (THE VERVE PIPE) THE VERVE PIPE	◆ JEWEL (THE VERVE PIPE) THE VERVE PIPE
27	21	26	3	27	A LONG DECEMBER (THE VERVE PIPE) THE VERVE PIPE	◆ COUNTING CROWS (THE VERVE PIPE) THE VERVE PIPE
28	NEW	1	1	28	BITCH (THE VERVE PIPE) THE VERVE PIPE	◆ MEREDITH BROOKS (THE VERVE PIPE) THE VERVE PIPE
29	26	26	1	29	BATTLE OF WHO COULD CARE LESS (THE VERVE PIPE) THE VERVE PIPE	◆ BEN FOLDS FIVE (THE VERVE PIPE) THE VERVE PIPE
30	28	21	26	30	WIKED EYE (THE VERVE PIPE) THE VERVE PIPE	◆ LUSCIOUS JACKSON (THE VERVE PIPE) THE VERVE PIPE
31	26	22	26	31	LOVEFOOL (THE VERVE PIPE) THE VERVE PIPE	◆ THE CARPENTERS (THE VERVE PIPE) THE VERVE PIPE
32	37	37	4	32	SLEEP TO DREAM (THE VERVE PIPE) THE VERVE PIPE	◆ FIONA APPLE (THE VERVE PIPE) THE VERVE PIPE
33	NEW	1	1	33	IT'S NO GOOD (THE VERVE PIPE) THE VERVE PIPE	◆ DEPHE MODE (THE VERVE PIPE) THE VERVE PIPE
34	29	26	20	34	CRUSH (THE VERVE PIPE) THE VERVE PIPE	◆ CRUSH (THE VERVE PIPE) THE VERVE PIPE
35	32	21	19	35	THIRTY THREE (THE VERVE PIPE) THE VERVE PIPE	◆ THE SMASHING PUMPKINS (THE VERVE PIPE) THE VERVE PIPE
36	NEW	1	1	36	SONG 2 (THE VERVE PIPE) THE VERVE PIPE	◆ BLUR (THE VERVE PIPE) THE VERVE PIPE
37	33	15	19	37	EVERYDAY IS A WINDING ROAD (THE VERVE PIPE) THE VERVE PIPE	◆ SHERYL CROW (THE VERVE PIPE) THE VERVE PIPE
38	NEW	1	1	38	HELL (THE VERVE PIPE) THE VERVE PIPE	◆ SQUIRREL NUT ZIPPERS (THE VERVE PIPE) THE VERVE PIPE
39	26	19	26	39	EXCUSE ME MR. (THE VERVE PIPE) THE VERVE PIPE	◆ NO DOUBT (THE VERVE PIPE) THE VERVE PIPE
40	29	26	6	40	RESIGNATION SUPERMAN (BIG HEAD TOOD & THE MONSTERS) BIG HEAD TOOD & THE MONSTERS	◆ BIG HEAD TOOD & THE MONSTERS (BIG HEAD TOOD & THE MONSTERS) BIG HEAD TOOD & THE MONSTERS

KAISER BREW TOKIO
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IN
TOKIO

Week of March 23, 1996

- ① Descent/Horror / U2
- ② Arguing / Please House / Tanya Blazina
- ③ Seaweed / Blur
- ④ Falling In Love (Is Hard On The Knees) / Aerosmith
- ⑤ Arguing / Please House / Tanya Blazina
- ⑥ That Thing You Got / The Wonders
- ⑦ Cosmic Girl / Jamquail
- ⑧ Arava/Unes / U2
- ⑨ Arava/Unes / U2
- ⑩ Arava/Unes / U2
- ⑪ Arava/Unes / U2
- ⑫ Arava/Unes / U2
- ⑬ Arava/Unes / U2
- ⑭ Arava/Unes / U2
- ⑮ Arava/Unes / U2
- ⑯ Arava/Unes / U2
- ⑰ Arava/Unes / U2
- ⑱ Arava/Unes / U2
- ⑲ Arava/Unes / U2
- ⑳ Arava/Unes / U2
- ㉑ Arava/Unes / U2
- ㉒ Arava/Unes / U2
- ㉓ Arava/Unes / U2
- ㉔ Arava/Unes / U2
- ㉕ Arava/Unes / U2
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81.3FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

U2's ZooTV Finds A Home On MTV: Down On The Dancefloor

ZOOTV TO MTV: U2 and media manipulators Emergency Broadcast Network (EBN) are teaming for an MTV series known as *ZooTV—The Television Program*. The miniseries, which will air at 11:30 p.m. EST April 13, April 20, and April 27, will feature music videos created from fragments of other television programs and music videos. U2 and EBN first collaborated on the 1991 ZooTV tour, which included a remixed version of Queen's "We Will Rock You" performed by then-president George Bush.

The series is expected to be announced Saturday (6) during MTV Europe's "U2 Day," which will feature the premiere of a remixed version of U2's "Rattle and Hum" video.

MUST-CARRY RULE: A MUST: Developing cable programmers were presented with the setback March 31 when the Supreme Court decided to uphold the "must-carry" law, which requires cable companies to carry the signals of all local over-the-air television broadcasters. Many in the cable industry had anticipated that the court would strike the law down, but instead it ruled 5-4 in favor of keeping it.

Cable programmers were hoping the ruling would result in new opportunities for carriage on cable systems that have been anxious to drop weaker local signals, which often include home shopping services, as well as foreign language and religious programming.

DOLLY DOBS DISCOT Dolly Parton is teaming with producer/remixer Justin Varney for two new dance versions of "Peace Train" and "Walkin' On Sunshine," which are reworked versions of tracks from her country/pop Rising Tide album "Treasures." The music video for "Peace Train," which was shot in mid-March in Los Angeles, was directed by Christopher Ciccone and is due in mid-May.

ARSENAL OPENS: Music video industry veteran Larry Peral has founded Los Angeles-based production company Arsenal. Peral, who founded Satellite Films, was most recently director of new business development for RockPort Interactive. Arsenal has already inked Howard Mack Miremont and Roh Howard, as well as U.K.-based photographer Norbert Schoener.

SP OPENS VIDEO DIVISION:

Commercial production company SPI Productions has opened a new music video studio, headed by executive producer William Coleman. Director includes Terry Montgomery-Smith and Christina Wayne. The company has already produced Erykah Badu's "Next Lifetime" clip for Universal Records, which was co-directed by Badu and Montgomery-Smith.

QUICK CUTS: Scott Permuter has been named sales and marketing director, West Coast, of MuchMusic USA. Permuter was formerly district manager of sales and marketing for Encore Media Corp. ... EMI Music Distribution (EMD) director of micro-marketing George Seadi has resigned to concentrate full time on producing and marketing the music infomercial series "The Street Buzz." The paid program, which airs nationally on satellite and cable systems, has already featured interviews and music videos from several major label acts, including Radiohead, Luscious Jackson, and Kristen Barry. Seadi's last day with EMD was March 28. ... New York-based ZTV Video Services has relocated to Seattle and can be contacted at 206-546-2136. ... Director David Perez Shash has signed with Wildlife Pictures. ... New York-based Storm Music Entertainment has published the sixth edition of its annual film and video directory, the *Alternative Pic*. The newest version, which sells for \$50, includes a CD-ROM with videoclips from music video directors, graphic designers, and animators. ... The Music Video Production Assn. annual awards show will be held May 1 at Los Angeles' El Rey Theater.

by Brett Atwood

THE EYE

PRODUCTION NOTES

LOS ANGELES
Pop/Art Film Factory director Daniel Zierell was responsible for the new video "On Your Mind" by Danya Featuring Kam. Adam Santelli directed it.

CHICAGO
Zierell also directed the clip "The G's Come Out At Night" by C-Style. Marlon Parry produced; Max Mahkani directed photography for Pop/Art Film Factory.

NEW YORK
The Mighty Mighty Bostones'

"Impression That I Got" video was the work of director Chris Applebaum for Satellite Films. Adam Santelli produced the clip, and Anghel Decca directed photography.

NASHVILLE
Planet Pictures director Gerry Wenner was the eye behind the video "Don't Take Her She's All I Got" by Donny Byrd. Robin Bersford produced.

FOR WEEK ENDING MARCH 30, 1997

Bilboard.

Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
*NEW ON'S ARE REPORTED BY THE NETWORKS (NOT BY DS) FOR THE WEEK AHEAD



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MCCARTNEY LETS LOOSE ON CAPITOL'S 'FLAMING PIE' SET

(Continued from page 1)

freedom to "Flaming Pie," his first solo album in four years and his first into the phenomenal series of the Beatles' "Anthology" series. Set for release by EMI in international markets May 19, "Flaming Pie" will be distributed in the U.S. and Canada by Capitol Records May 20.

In the first interview he has given to date, McCartney says the new album explains how revisiting the Beatles' legacy for the "Anthology" project helped inspire the sound and spirit of "Flaming Pie," and also gave him a new perspective on the music business.

"I feel like the suits are back in charge now," says McCartney. "So I want to be subversive and sort of break through the restraints of the music business." Rather than planning "mega-campaigns" to launch "Flaming Pie," McCartney describes his desire to make records "for the kid in the bedroom. The Beatles, we all wanted to make records for the kid in the bedroom somewhere, because we didn't really see that in a bedroom."

"Flaming Pie" finds McCartney collaborating with friends and family including Ringo Starr, George Martin, Jeff Lynne, Steve Miller, his wife, Linda, and his 19-year-old son, James, who makes his recording debut in a guitar duet with dad. The album is both candid and reflective, emerging from a period of McCartney's personal struggles, such as Linda McCartney's battle with cancer, as well as triumphs, such as the knighthood conferred upon him this year at Buckingham Palace.

Fans in North America will get their first taste of "Flaming Pie" with the release April 17 of the upbeat guitar-driven "The World Tonight," while the song "Young Boy," featuring Steve Miller on guitar and backing vocals, goes out as a single in most markets on April 18.

Although McCartney has no plans to tour, as he did to promote his previous solo album, "Off The Ground," in 1989, a new television documentary about his solo work by "Anthology" director Geoff Wornor is due to air next month on outlets in some 25 countries, including VH1 in the U.S. In addition, there are plans to release a new placement of "The World Tonight" and "Young Boy" in the forthcoming film "Father's Day," starring Robin Williams and Billy Crystal (see story, page 1).

"It's the best Paul McCartney album I've heard in years," says Gary Gerish,

Album Track Previews

The following is a track-by-track preview of Paul McCartney's forthcoming solo album, *Flaming Pie*. The "The Song We Were Singing": A reminiscence in 3/4 time with McCartney, accompanied by Jeff Lynne, playing acoustic guitar, originally owned by Elvis Presley's bassist Bill Black.

"The World Tonight": The first U.S. single, with stream-of-consciousness lyrics wrapped in rock'n'roll guitars played by McCartney and Lynne.

"If You Wanna": Described by McCartney as an American road song, featuring Steve Miller on dual electric guitars.

"Goodbye": A love song recorded solo by McCartney playing Spanish guitar with orchestration added by George Martin.

"Young Boy": The first international single, recorded in Steve Miller's studio in Idaho, opening with a wall of acoustic guitars and closing with McCartney on Hammond organ and his 19-year-old son, James, in a storm and blackout on the East End of Long Island in 1991 and later recorded solo by McCartney on guitar.

"Flaming Pie": Cut in a four-hour session by McCartney on rollicking piano, drums, and bass, with Lynne teaming up with him on guitars.

"Heaven On A Sunday": A blues-number, marking the recording debut of 18-year-old James McCartney playing electric guitar solo against his dad's acoustic guitar.

"Used To Be Bad": A blues jam with McCartney and Steve Miller with an ad-libbed vocal, set in one take.

"Sourvenir": Winding guitars and an R&B feel, fading out with a sound like that of a 78 rpm record.

"Little Willow": A song of hope written for the children of a recently widowed mother. McCartney plays on guitars and keyboards, including a harpsichord, harmonium, and mellotron, accompanied by Lynne.

"Really Love You": The rock'n'roll combo of McCartney, Lynne, and Ringo Starr jamming on a groove, credited to McCartney and Starr as co-writers.

"Beautiful Night": The first post-"Anthology" collaboration by McCartney and Starr on a song originally written by McCartney a decade earlier, with a grand, upbeat finale and orchestration by George Martin.

"Great Day": A sweet, optimistic song that leads to the album's closing. McCartney on guitar and knee-slapp percussion, accompanied by Linda McCartney on backing vocals.

FROM DUFFY

Hall in October to mark the centenary of EMI. As a solo pop artist, however, "the only music I made then was just for the fun of it, because I couldn't stop," he says. "The songs were written posthumously. The songs were not them which was, 'Oh, this is a song for my next album.'"

As he did on his first self-titled solo album in 1970, McCartney recorded most of the musical parts for "Flaming Pie"—drums, bass, guitar, and piano—himself, either recording alone or with one or two friends sitting in.

"I was very happy," says McCartney, as well-informed Beatles fans know, comes from John Lennon's fanciful tale about the group got the name. "We're talking about 1962 or 1963, I think," says McCartney. He describes the day Lennon announced he was penning a piece for Mersey Beat, the Liverpool music paper. "We were so keen to get into Mersey Beat, it was like our official organ," says McCartney. "So he wrote this thing called 'On The Dunes of Mersey' or something like that. It was very John."

John's typical wit, slightly blithering, which was the humor of the day. He wrote something like, 'I had a vision you and I were in the Mersey Park on a flaming pie and said, "You shall be Beatles—with an A." And so it was.'"

McCartney's recollections of the Fab Four flow fast and the album's closing kept memories of the Beatles at large, and he acknowledges that for much of his solo career he kept a musical distance from his past.

"Flaming Pie" displays a joyous, familiar style—in the pounding piano of the title track, the guitar rave-up of "The World Tonight," the George Martin-produced, foxtrot-meets-psychedelic acoustic duet of "Great Day," and more. "It's the feel that you're talking about," says McCartney. "It's true. I've never been able to get away from it. I don't want to say I've made it out of my career, I have made efforts to get away from it."

"But I started to think on this album, like I don't really need it and some body pointed out to me, 'Hell, a lot of these younger groups are doing in your sound.' So I thought it's actually mad if I don't do it and I just let everything go. I don't know how well it sounds when they do it."

The ease with which McCartney now taps into his past led to two of the most noteworthy collaborations in "Flaming Pie," the first with Miller and the second with Starr.

After discovering that his son James had a tape of Miller's song "Dark Hour," a song he cut with Miller (drumming under the pseudonym Paul Ramon) in 1960 at Abbey Road after an aborted recording session. More recently, the two musicians renewed their acquaintance at an Earth Day concert in California. After recording "Real Love" with Ringo Starr and George Harrison in 1986, McCartney's "Anthology II" album, McCartney flew to Idaho to play again with Miller.

"We invited him to join the band," quips Miller, speaking by phone from Idaho, describing the snow-bound session that February that produced "Young Boy." McCartney, he says, "is a real nice guy."

The two collaborated again at McCartney's studio in May 1995 on a "road song" titled "If You Wanna." McCartney's "Used To Be Bad," which is credited to both songwriters.

"We fell in, like an old habit, like a couple of old friends," says McCartney. "When you can work with someone like that, it's stranger to lose it than for it to

still be there. It often is still there, like with Ringo."

"Ringo had always said, after 'Real Love' that he was comfortable in this studio. And he said we should do it again some time," says McCartney. The opportunity came in May 1996, as Starr came down to play on "Beautiful Night," a song on "Flaming Pie" that McCartney had written a decade earlier but never released.

"We had a lot of fun doing it and then he stayed over the next day in case we needed it for any drum things, which we didn't," says McCartney. "I could see that whenever we'd gone out to rehearse anything he was being comfortable. So I said, 'Well, let's take this little four-minute jam. I'll get on bass, you get on drums, we'll get Jeff [Lynne] on his guitar, just a three-piece, and we'll have a jam for the hell of it.'"

The resulting track, "Really Love



The art for the "Flaming Pie" album cover.

Yon," is a cool R&B groove built upon Starr's drum beat and McCartney's rock'n'roll vocals. It is the first song ever released that is co-written by the Beatles' former manager and best friend.

While McCartney relishes a new sense of ease in making music, he describes a fresh sense of frustration with the music business and himself. "I've been overwhelmed creativity in the music business today. After all, the Beatles, some 30 years ago, took control of the business from 'the suits' he now says are back in charge."

He describes record company meetings in which representatives of EMI and Capitol each outlined their promotional plans for his new album. "They're saying to me, 'You've got to go to Cologne, you've got to go to Stuttgart, you've got to go to Amsterdam' and to New York, to L.A. and so on. McCartney put up his hands."

"I'm saying, 'I don't think I fancy it. I really don't want to try too hard on this album.' The success of 'Anthology' is one reason. I've [also] noticed a couple of other artists recently who have been on mega-campaigns, and it looks like they're trying too hard. I just looked and thought, 'God, I thought he was better than that.' And I'm guilty of it, and I've done it in the past, because managers and [record] people sort of say, '... you don't do it, or you don't do it.'"

In working on the "Anthology" project and in making "Flaming Pie," McCartney was reminded that the music once mattered more than the marketing campaign.

He tempers his frustration with humor. "The success of the voice of a proper British gentleman as he suggests: 'Letting the talent flourish, and not putting too many demands on it, is the thing I want to do.'"

"It really is, man," he says, serious once more. "You've got to nurture talent instead of beating them about the head and shoulders. It's a sense of freedom. It's absolutely where it needs to go now."

president of Capitol Records (U.S.). Gerish and other record executives also acknowledge the impact that the Beatles' "Anthology" series is likely to have on McCartney's solo album. "There are a lot of people who learned a lot about McCartney from the course of the last 18 months and a growing number of young fans who will be receptive to a great new Paul McCartney album—and this is it," says Gerish.

The album is much more simple and direct than anything he's done for a long time," says Tony Wadsworth, managing director of EMI Parlophone, who has been involved with McCartney's solo career for the past decade.

"In looking at 'Anthology,' I saw the standard that the Beatles had reached," says McCartney. Those were standards of both songwriting and studio spontaneity that McCartney sought

to recapture. The "Anthology" project gave him that opportunity.

"I was amazed at Capitol and EMI prepared for the release late that year of the first of the three 'Anthology' albums, McCartney recalls. "One of the things that I liked about the project was 'We don't want a [old] record for you for the next two years. We don't really need a record off you for awhile."

"I was almost insulted at first," he says. "But I thought, well, yeah, it would be silly to go out against myself in the form of the Beatles. So I fell in with the idea and thought, 'Great. I don't want to go back to the old way of albums.' What a great, lovely, lazy couple of years—although we worked quite hard on the 'Anthology.'"

McCartney says, exploring a number of creative projects, including a new classical piece, "Standing Stone," which he will debut at London's Royal Albert

and whether it has some guts to it," says Griffin, prior to hearing the album.

In international markets, EMI will promote "Young Boy" directly to top 40 outlets beginning April 28. Mike Heatley at EMI Music International in London notes that because songs climb charts in markets such as the U.S. so quickly, "The World Tonight" may be released as the second international single while it is still crossing over to pop radio in the U.S.

An hour-long television documentary on McCartney by Geoff Wornor, director of "The Beatles Anthology," is due to air in the U.S. in May. The week will conclude with McCartney taking part in a May 17 special for VH1, live from London with an Internet link-up. Details of that event have not yet been announced.

"VH1 specials do generate a lot of interest," says Steve Harman, regional manager for Tower Records in New York City and major promoter who describes McCartney as "a major McCartney fan."

The possible tie-in with the Warner Bros. film "Father's Day" has resulted from producers Ivan Reitman and John Truitt's seeking to place the song "Young Boy" and "The World Tonight" in the opening and closing of the movie. At press time, discussions for that placement were still being worked out.

If an agreement for use of the songs is reached, it could result in extensive exposure for McCartney's new music in trailers and advertisements for the film and cross-promotion for the film and album at music retailers.

TV, RADIO EXPOSURE TO HEAT UP SIR PAUL'S 'PIE'

(Continued from page 1)

arrives in U.S. theaters May 9.

Capitol Records will target mainstream rock and jazz/AC radio formats with "The World Tonight" as the album's first North American single. April 17, with the expectation of later crossing the song over to top 40 stations, says Lou Mann, GM of Capitol (U.S.). A video of the song, filmed in the English seacoast town of Hastings, will be serviced to MTV and other outlets. A radio special on "Flaming Pie" will be hosted by M&M's host, Mike Myers.

"There is such an awareness right now of the Beatles and about Paul that it's going to make this job a lot easier," says Griffin. "And the record business is fantastic. Our whole thrust is to get Paul the musician."

"There is definitely an interest" in McCartney's latest, says John Grifflin, PD of rock outlets WPLR, New Haven, Conn. "It all depends on how pop it is

STARS ALIGN FOR BRYAN BRYARS' POINT MUSIC/PHILIPS MUSIC GROUP SET

(Continued from page 1)

ply" is the most overtly "classical" of Bryars' albums for Point, including as its title work a deeply lyrical, Haydn-inflected concerto for cellist Julian Lloyd Webber. The album's other recordings are also special features for instrumentalists. Dark and contemplative, "By The Vaar" spotlights jazz bassist Stephen Charles Haden; "One Last Night" features Canadian pianist and pianist intermezzo for the Canadian percussion ensemble Nexus.

A devotee of music from Carlo Gesualdo to Carla Bley, Bryars has mixed together the forms of his sound—endless experimentation for three decades. He says that creating "a quartet or a concerto—forms that have quite a historical provenance—puts a weight on your shoulders from the beginning."

"With the pieces on 'Farewell To Philosophy,'" I was writing for three very different kinds of virtuosos—each a master of their craft," Bryars continues. "And I was interested in dealing with this virtuosity not in terms of pyrotechnics but on a purely musical level. Nexus can do things that will make your jaw drop, but I wanted to take the opportunity to have them play something more reflective."

Commenting on "By The Vaar," a work that treated to a more traditional space for his brand of improvisatory art, Haden says: "When I first heard the piece back in '87, I knew it was a major work and that Gavin was a musical genius. He's at a much higher level as Güseki, Pärt, John Adams, among those guys. The goal of every composer is to inspire, and that's just what Gavin did. I only had two takes

to do my bit, but I just closed my eyes and listened to those chords."

In an unusual move, Philips commissioned Bryars to write the cello concerto for Julian Lloyd Webber, seeing the piece as a long-term investment and the beginning of a new strategy, according to Costa Pilavich, newly named president of Philips Music.

"With all the overstatement out there of multiple recordings of classical works, we believe that as a label it's important for us to participate in the expansion of the repertoire," Pilavich says. "Of course, you have to have a performer who is well matched with the composer and who's willing to take the piece far beyond the world. But the great thing is that when someone looks for a recording of the Bryars cello concerto, we have the only one."

Released last October in Europe and Asia, "Farewell To Philosophy" has done especially well in the U.K., where it reached Classic FM's top 30 and has sold admirably in shops like Farringham Records at London's South Bank Centre. Farringham's manager, Peter Howes says, "We've had the album on display since its release. Bryars has a devoted following, and when Lloyd Webber recorded his cello concerto at Royal Festival Hall, the record did quite well beyond that, even better than we expected."

Bryars' previous Point albums have been mostly conceptual collections, particularly issued in the early '70s: "Jesus! Blood Never Failed Me Yet," a loopy-driven minimalist hymn featuring vocals from Tom Waits, appeared in

1980 to great acclaim; "The Sinking Of The Titanic," from '84, was an affecting ambient fantasy and one of Point's more successful releases.

Some of Bryars' best and most characteristic work prior to "Farewell To Philosophy" came out via new music-oriented labels. On ECM, the subtly moving "After The Requiem," from 1982, featured the Swiss Brass Ensemble and guitar guitarist Bill Frisell; from '84, "Vita Nova" was a luminous mix of instrumental and vocal pieces with the Hilliard Ensemble. Classical saxophonist John Harb included Bryars' pastoral rhapsody "The Green Ray" on a '92 Argno album of contemporary sax concertos, and on the '86 Argno set "The Last Days," the Balanescu Quartet recorded his stellar string quartets and title duo for violins. (Bryars' compositions are published by Schott & Co., London. He is managed by Jane Quinn in London.)

POINT'S NEW PROFILE

The reformation of Philips Classics Production's Point Music Group has brought Point Music's new focus into Bryars' album epitomes what the label is about. It is the very sophisticated, adult music, but it isn't just intellectual—it has a real human dimension. Bryars' music has been in the past collaborating with a jazz giant like Charlie Haden, that helps broaden the audience for the music, as it did when Tom Waits sang on "Jesus! Blood."

Point Music's new focus is to "redefine what is considered 'classic' music," as Johnston explains, the label will continue to encourage collaborations, as well as explore four main areas

of A&R: experimental music, such as Bryars and Brance; young composers, such as Bang On a Can co-founder Julia Wolfe; world music innovators, such as the African band Orishas; and kora virtuosos Foday Musa Suso; and postclassical crossover projects, such as Glass' Bowie/Edo variations and "Symphonic Pink Floyd" (whose tones can be heard anywhere and in anyone, regardless of culture, race, age, etc.).

"At Point, we can make a home for all sorts of talent. And there's an audience for that. It's a great format for record companies or radio address numbers, not a real living, breathing audience. We know there is considerable group of people that has grown up listening not only to the Beach Boys but Debussey and Aphex Twin."

In the past, Point's A&R originated from Euphoria in New York, while the marketing efforts were centered in Philips' Amsterdam headquarters. Now both artistic and marketing decisions will emanate from New York. Johnston and Euphoria president Ken Johnston agree that the new strategies of the newly coordinated setup, comparing it to their artist-oriented imprint partnerships like Noneseuch with Atlantic and ECM with BMG.

In marketing the label's forward-minded offerings, Dry says Point will place a new emphasis on such outlets as bookstores and gift shops, as well as continuing to stress the label's connections with public and college libraries.

At University of California-Berkeley's KALX, "The Sinking Of The Titanic" was a No. 1 album for two months in '86 and one of the station's top records for a year. Anthony Bonet, host of a weekly contemporary music program on KALX, played the work in its entirety as well as the piece's highlights in college radio. He says he plans to give listeners a heavy dose of each of the new Bryars works.

Since premiering the work in London, Lloyd Webber continues to pair "Farewell To Philosophy" with Haydn concertos in his performances around the world—a tour of Japan is set for the fall. He will play in the Vaar in June at the Montreal Jazz Festival, with concerts possible in New York and Europe. The Bryars Ensemble tours Europe this spring and summer.

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BLIGE

(Continued from page 10)

the month, hitting Europe in May. Tour dates in the U.S. are scheduled to begin in late August.

Bolger believes all elements are ready to launch such as the "Queen of Hip-Hop Soul," but to expand so that she is recognized as a superstar among all audiences," he says.

Blige, though, is still marking her ground. "I'm not just glad that all the nonsense is finally moving away from me," she says. "I worked real hard on this album. I took control of the lead singer from the Queen of Hip-Hop Soul, and to expand so that she is recognized as a superstar among all audiences," he says.

Blige is booked through ICM and published through MCA Music Publishing.

ALLIANCE SEEKING A CASH INFUSION

(Continued from page 1)

bring cash into the company, but declined to specify the amount, the name of the potential investor, or how the investment would affect stock and bond ownership.

The investment would provide a much-needed cash infusion, which would alleviate fears among investors that the company is in danger of running into a short-term liquidity problem. Despite those fears, sources at the six major record companies say that Alliance Entertainment is current in meeting obligations.

However, investors reacted to the surprisingly large loss—well as well as concerns that a new third-party investment would dilute the value of the company's stock. The company's stock fell 11 1/2% by selling off their stakes in the company's securities, sending Alliance bond and stock prices plummeting. The bonds had started the week ending April 2 in the 60s (on the dollar), dropping to the low 40s by the end of trading April 2. The stock price, which opened April 1 at \$37.05, closed at \$34.00.

In an unrelated development, Red Ant, the record-label component of Alliance Entertainment, announced that it had acquired a 50% stake in the R&B label Delicious Vinyl.

For the fourth quarter ending Dec. 31, 1996, Alliance reported a net loss of \$112.8 million on sales of \$191.1 million. The loss included write-offs for the planned closing of warehouses and the divestiture of noncore business units.

As a result, a total of \$118.9 million in write-offs accounted for a year-end net loss of \$148.7 million on sales of \$691.1 million. Industry observers were stunned by the drop in operating profits to \$4.9 million for the year,

down from \$51.1 million in 1995.

The company previously announced a plan to raise \$95 million through a rights offering. But, during the conference call on Dec. 31, the company's VP/COO at Alliance, said, "We are looking at a number of other alternatives... but by no means is the rights offering off the table."

Another alternative Dahlstrom suggested is for existing investors, which included Wasserstein, Perella & Co., BT Capital Partners, and Bain Capital, to invest further funds in the company. Also, he said Alliance was talking to a third party about a more complete recapitalization of the company.

Dahlstrom and Alliance Entertainment CEO Dan Dahlstrom repeatedly declined to provide additional details on the topic during the call.

While Alliance declined to identify Wasserstein, Perella & Co., which the company had been having conversations with Apollo Advisors (Billboard, Nov. 23, 1996, and Dec. 7, 1996), but those conversations appeared to have been on a non-exclusive basis.

At press time, it was unclear whether Apollo Advisors is the third party in discussions with Alliance.

That investment has already been a new twist on Teller's ability to transform Alliance Entertainment into the seventh major, if Teller is successful, the proposed investment would be simply rewarded the future.

But whenever Alliance is talking to the company initially met resistance from current shareholders, including Wasserstein, Perella & Co., which controls a stake in the largest block, or the 13-seat Alliance board of directors.

Wasserstein, Perella is said to have preferred the rights offering because it wouldn't dilute its stake in the com-

pany. Furthermore, Wasserstein, Perella is said to have philosophical differences with Teller about the direction of the company. It wanted Teller to concentrate on the music side around of Alliance Entertainment rather than make more acquisitions. The rights offering would provide considerably less of the funds of funds.

Other for acquisitions—sources in the Red Ant camp downplayed philosophical differences with Wasserstein, Perella.

Wasserstein, Perella, which didn't return phone calls seeking comment, is now said to be looking more favorably at the proposed recapitalization of the company.

At the end of 1996, Alliance Entertainment's debts included \$257.2 million in accounts payable, \$135.2 million in bonds, and \$132 million of its \$150 million revolving credit facility.

In other news, Alliance Entertainment announced that its revolver had received a waiver for covenants in default on Dec. 31, 1996, and that those bonds would be refinanced in the future periods. Furthermore, the revolver now requires that Alliance raise at least \$36 million of equity by July 1.

Still, the company is not sure if an investor would get a significant amount of common stock shares, thus diluting the value of their shares. Bondholders are fearful that the recapitalization would dilute the company's ability to take new notes and possibly stock at a discount to the face value of the debentures, which are due to

Stallone, which is the most common of all. The company is now said to be looking more favorably at the proposed recapitalization of the company.

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In other news, Alliance Entertainment announced that its revolver had received a waiver for covenants in default on Dec. 31, 1996, and that those bonds would be refinanced in the future periods. Furthermore, the revolver now requires that Alliance raise at least \$36 million of equity by July 1.

Still, the company is not sure if an investor would get a significant amount of common stock shares, thus diluting the value of their shares. Bondholders are fearful that the recapitalization would dilute the company's ability to take new notes and possibly stock at a discount to the face value of the debentures, which are due to

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RIGHTEOUS BABE AN INDIE SUCCESS STORY

(Continued from page 1)

licensing deals in the U.K. and Norway (both through Cooking Vinyl), and a deal is pending in Japan.

Things are good, but they are still not easy. DiFranco, a relentless tourer, spends more than half the year on the road worldwide this year. Only now she doesn't have to worry about the tire-falling off the Hyundai on the way to gigs, she says.

DiFranco is telling the story about the hazy turning point between living room upstart and up-and-running label, and it sounds like a fairy tale, except she's acknowledged it as a self-conscious laugh. "We'd been selling primarily to people at shows and through our 800 number," DiFranco says. "But there were small stores wanting to pick up on, one on one, in markets where I had played. People who had been to the shows were coming in and asking for my stuff, so the owners would come to the show, and they'd found out and began calling."

"They'd order five," says Righteous Babe president Scott Fisher, who quickly corrects himself. "First, they'd want to play to the store, and then, so they'd order five. Then 10, and 10 more, and then a little catalog."

Says DiFranco, "It was what you dream of—people listening to the music in the kind of forced store setting. Carry it, and then [the stores] saw this was a good business, and so we kept making music and they kept buying it."

DiFranco's independent philosophy of Righteous Babe, which can be summed up as "just enough, just in time, as the market demands." This view, miles removed from the business of shipping (and getting back) CD pressings to office space.

Righteous Babe finally rented headquarters (in a spare room in Buffalo, some three years ago) when the living room business could not accommodate one more poster to be mailed, and it hired staffers to send out mail when it was time to be mailed. And it moved from selling tapes into CDs when it became clear that people would in fact pay a little more for them, making the added investment less risky. It lined up indie distributors Goldenrod and Ladyship, among others, when its direct-mail operations could not suitably accommodate interest from an expanding network of feminist bookstores and mom-and-pop music shops, and added a national distributor, Koch, when

they, too, were outpaced by chain demand.

It is likely that all this why DiFranco has been invited to deliver the keynote address during the 1997 convention of the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) May 21-25. The association may be looking for a happy ending to a time when indie labels are being dropped by distributors and others are struggling for exposure.

"And in a perfect example of what the independent music industry is all about," says Scott Fisher, executive director of NAIRD, "from the nature of her business and the fact that she started her indie label because she wanted to run it the way that she wanted it to be her commitment to business at home. She's also a perfect example that with a little creativity and a lot of initiative and spunk, you can get somewhere. We may think it is something it is heartening to hear."

"They want to know the magic formula," DiFranco muses about why she has been invited to speak. "But you can't really tell them. It's not really much of a formula."

It's 10 years of hard work, she concedes. "We're a success because we've sold 200,000 copies of our albums over 10 years," she says. "And that's more of a magic label can do in six months. But it's been a great ride, and it's been our ride. No one told us what to do or how to do it."

THE ROAD NOT TAKEN

That commitment to remaining independent has been a driving force for DiFranco since she started Righteous Babe on borrowed money, and it has been a large part of her attraction for a fan base that can only be described as rabid. Since she started, all her songs show up (even those brand-new ones she has not yet recorded) and logging in nightly to discuss her on dozens of Internet sites. "It just goes to show how guys are getting something meaningful within the corporate music structure," says DiFranco. "And I know that I don't want to be a part of that structure, I don't want to support it, and I want to do everything I can to actively challenge it on a daily basis."

DiFranco says she has been approached by every major label within the last 18 months, and has turned all of them down. "They simply haven't," she says simply.

It is an idea more than a newsworthy

idea, and vets seem to be warming to.

"There comes a point where you have to think about whether you are limiting yourself by trying to keep within the bounds of what is allowed," DiFranco says. "I've been told, the acclaimed Canadian artist who parted ways with Reprise Records last year—after four critically lauded but commercially lukewarm albums—has launched her own imprint, Sheeba Records, which sells product online and at retail through Koch."

At some point you would be able to get a label that would take your life and in direct contact with the people who are [making music] for."

"The only thing limiting me now is my imagination," she continues, pausing, then laughing. "And, uh, cash flow."

It is the latter matter that has made Righteous Babe an indie industry eyesore. Though Fisher declined to get into hard numbers, Righteous Babe is clearly making money. And because it has limited the links in the corporate food chain that nibble away at revenue, much of that money is being realized as profit.

While a typical major-label act can expect to pocket \$1.25-42 per album sold, DiFranco's sales are so high that major labels are paying her to make that DiFranco's rate for every record she sells, on average. Fisher estimates that total album costs have remained fairly stable since the first album at \$50,000-\$55,000. "She does it all herself," he notes. "Writers, producers. She is in and out of the studio, so costs don't really add up."

Her music is published by Righteous Babe/BMI.

DiFranco's last studio album, "Dilate," released in late '96, has sold more than 168,000 copies, according to the group's independent distributor. Fisher's breakthrough "Not A Pretty Girl," has moved more than 105,000. The label continues to sell various titles at a clip of 20,000-30,000 a month, Fisher says, and with the new live albums, expectations are that the pace will quicken.

"Whenever something new comes out, people tend to discover not just it, but her whole catalog," says Michael Rosenberg, VP of sales and marketing at Koch. "The new album drives the catalog still further."

"That is probably the most amazing thing about her," says Susan Franz, manager/buyer at Goldenrod, which distributes Righteous Babe titles into women's bookstores, mom-and-

pop, food co-ops, and other outlets. "The new sets, when brand-new, sell the most, but once that 'new' factor wears off, all her albums tend to sell equally. It is a catalog phenomenon."

Fisher estimates Goldenrod will move 3,000-5,000 copies of DiFranco's new live album.

The wholesale price of DiFranco albums is about 40 percent below the average, at \$10.25 vs. \$18.00. Righteous Babe's (double set, with a retail price of \$24.95, will wholesale at \$16.45). "Most everybody has been going up, and we have been holding steady," he says.

A large part of Righteous Babe's sales spurt has come from the expansion of the label's retail reach via Koch, with which the label inked in July '95. With "Dilate," the trend accelerated from indie retailers to major chains.

"Her numbers at major chains on 'Dilate' have gone up considerably," Rosenberg says. "While indie stores are still a big chunk of the SoundScan numbers, they are now at 36% instead of 50%, and the chains are taking 61%."

We feel that the record company, because those numbers will be even more skewed toward chains."

DiFranco says 3% of the titles continue to be sold directly to indie stores, where the label also peddles T-shirts.

Fisher cautions against seeing DiFranco's success, however. "The difference with her is that she doesn't have a big label is that what she makes is not what she takes home—there are 12 people working in the office who get paycheck. She also puts a lot of what she makes into the office."

Righteous Babe also continues to put dollars into one marketing area—besides touring—it believes strongly in the promotion of its key players. Fisher. "We always offer our key players cash materials, and if there are positioning programs, we support those."

DiFranco stresses listening-post placement. "We always offer our key players a way to sell your music in a store."

The label is also expanding beyond being a one-art act shop, having already released a set by Utah Phillips, and it has imminent plans to sign "a new artist, a young act."

"I want to establish RB as a brand in the way that Real World is," DiFranco says. "I know I can't trust that label to expose me to some amazing stuff, and I want people to feel that way about RB, too."

Despite expenses, Fisher agrees, "You can certainly make a living at this without having to go to a major."

HOW INDIE IS INDIE?

The retail landscape, growing sales, and expanding media attention (DiFranco recently added a People interview to her growing clip file) raise some interesting questions for Righteous Babe. How short is the indie road? How long will it take to get and still stay way-inde at heart?

Liz Werzmann, music buyer for Women & Children First, a women's bookstore in Chicago, is involved in chains such as Trans World Entertainment and Musicland that are now taking notice of DiFranco. She started with "Ani DiFranco," the label's first release, in 1992. "I loved it," she says. Sales since have been on a steady spike, with as many albums moving from the store in the last few months as in the previous year, she says. In 1990. That spike may have peaked. "Now that her product is more easily available to people, they are picking it up at places they couldn't before," she says. "We used to be one of the few

places in town where you could find her."

Video and radio exposure is also seeping into wider media channels. Tim Hamblin, artistic director for the Austin Music Store, a commercial music store with 200,000-cd households, has been a longtime supporter of DiFranco. "Her music is terrific, and we always get a lot of requests when we play her videos," he says.

MTV, M2, and VH1 have recently done the broadcast equivalent of sticking their toes into the DiFranco waters. MTV's commercial music channel, such as alternative WQXX Manchester, VT, join a solid base of college stations. "There is a place where radio will not be able to ignore her anymore," says alternative WQXX Buffalo operations manager John Hager.

Righteous Babe is putting out its own tentative feelers, too. "Our thinking before was, 'Why go to [commercial radio]—they won't play us, and we don't have the money anyway,'" Fisher says. Now the label has hired radio promotion people and is servicing video.

Venues, too, are changing, as interest in DiFranco leaks into the mainstream. Where not long ago she was still playing in intimate 200-seaters, she is now playing in 3,000-seat halls and easily sells them out.

"There is a blame you try to stir," says Jim Fleming, founder and owner of Ancho Reyes Music, where Fleming & Tamulevich, which has been booking DiFranco since 1992. "It is not a fair to say if you put her in a place so small fans can get in, but if you put her in a place so big, you can't get in."

No matter where, it is a given that DiFranco will be playing live on most days in one town or another.

DiFranco's success, however, has explained to us the five elements of a successful career: something like touring, marketing, radio, video, retail," says Fisher. "We looked at each other and said, 'This is what we're doing. It has apparently been enough."

Sierra says, "The hardest thing when you release any kind of product is to let people know it's out there—and that gets major labels just as much as for indies."

DiFranco has used touring—from pizza shops where she got \$70 and a place to the Whiting Hotel, central on which she first came to wider exposure, to New York's Roseland—to connect with fans.

"When you are an indie, a touring career builds a recording career," says Fleming. "And one of the things Ani and I agree on is to go where your fans are—and that means into secondary markets and beyond."

In addition to the States, DiFranco has played in Europe and Japan and is interested in touring in Australia, he says. "DiFranco says, 'reaching it.' I played for 100 people in Japan."

OH YEAH, THE MUSIC

Of course, at the bottom of Righteous Babe's bottom line—the real magic in the formula—is the music. DiFranco, whose musical bent is indie rock, has been a vocal proponent of punky-cuddly folk to the more rocking sound heard on the last two sets—has never wavered from a dead-center type of music, she says. "I've been playing with her fans that they often seem to forget whether the thoughts are DiFranco or theirs. 'I am, like, public domain,' DiFranco says, laughing.

(Continued on page 52)

RECORD BUST MAY CURB BOOTLEG BIZ WORLDWIDE

(Continued from page 6)

import, and distribute bootleg recordings (Billboard Bulletin, April 2).

The gigantic bail was equivalent to 80% of the entire domestic bootleg CD seizures in all of 1996, according to the RIAA.

The yearlong undercover operation by U.S. Customs Agency, with assistance from the U.S. Attorney's Office in the Middle District of New York and the RIAA, led to a 40-percent increase against the alleged bootleggers, who are from the U.S., Italy, Germany, England, and the Netherlands.

The foreign names were indicted while in the U.S. "allegedly conducting illicit business affairs," according to the RIAA.

The 900,000 copies of bootleg recordings included live performances. "I recall every top performer," according to the RIAA. The Beatles, Tori Amos, Bob Dylan, the Grateful Dead, the Rolling Stones, the Dave Matthews

Band, Van Halen, and Stevie Ray Vaughan were among the artists whose performances were confiscated.

"This operation marks the largest criminal bootleg investigation of its kind in the U.S.," says Chris Galt, VP/associate director of anti-piracy, "both in terms of the number of individuals indicted and the transnational nature of the case, as well as the sheer volume of bootlegs seized."

"Without a doubt," says Creighton, "the removal of so many major players will substantially and severely disrupt the bootlegging industry."

The defendants charged in the indictments (with the U.S. addresses of those apprehended here) are Jorge Garzon, Orlando, Fla.; Hans Heimann, Wuppertal, Germany; Roger Moenkens, Goch, Germany; Charles Leidenberger, Gravenhage, the Netherlands; and Mark Purnegrove, London.

Also charged were: Simone Romani, Milan; Scott Johnson, Long Island City, N.Y.; Simon Carre and Alfonso Negretano, West Palm Beach, Fla.; Ali Moghadam, Las Vegas; Roberto Serrano, San Francisco; and Roberto Serrano, San Marino, Italy; and Robert Petersen, Los Angeles.

Creighton said "all major bootlegging operations" in the past have included the many labels allegedly manufactured and distributed by Kiss the Stone (KTS), located in the Republic of San Marino. According to Creighton, KTS allegedly one of the largest bootleg label distributors in the world.

The defendants, if convicted, could face up to prison terms of up to 35 years. The U.S. Trade Representative's Office plans to put pressure on the countries of those indicted to extradite the alleged bootleggers, according to the RIAA.

* Records with the greatest availability and sales growth were chosen. Greatest Growth Award recipients are awarded, respectively, for the largest sales increase among singles below the top 20; ♦ indicates availability. ♦ Increasing Industry Awards Of America (IRAA) certification for sales of 500,000 units. ♦ IRMAA certification for sales of 1 million units, with additional miles indicated by a numeral following the symbol. Casing number is for cassette sales. * Indicates catalog number for cassettes; non-singles, regular cassettes single unavailable. (C) Cassette single availability. (S) CD single availability. (M) Cassette multi-single availability. (V) Vinyl multi-single availability. (D) CD multi-single availability. © 1997, Billboard/BPI Communications

TOP 100 SINGLES



by Theda Sandiford-Waller

SINGLES TRENDS, PART ONE: Are labels releasing fewer commercial singles this year? Hot 100 Singles Spotlight posed this question to several national singles sales directors to find out. Speaking under the condition of anonymity, all but one label representative contacted for this piece said that their labels have not made a conscious effort to cut back singles and that they plan to release the same number of singles as they did last year. They did, however, acknowledge that each project is being scrutinized to determine if a single is necessary.

What do the charts say? This issue there are 35 titles on the Hot 100 Airplay chart that are not currently available at retail. Seven of those have a retail single scheduled in the coming weeks, leaving 28 titles without a retail version. The majority of the noncommercial tracks are rock, but there are also seven R&B and rap titles. Six months ago, in the Nov. 16, 1996, issue, there were 26 titles on Hot 100 Airplay without a retail single. Three of those titles eventually became singles. While two dance titles were withheld, the rest of the noncommercial titles were track releases. One year ago, in the April 13, 1996, issue, there were 21 noncommercial titles on Hot 100 Airplay, five of which were later released. With the exception of "Killing Me Softly" by the Fugees, all of those subsequent commercial singles were rock titles.

When you consider that there are 12 more noncommercial titles on Hot 100 Airplay this issue than there were last year, it is safe to conclude that fewer singles have been released in 1997. It is also true that there are a greater number of noncommercial singles in the R&B and rap genre than in the past. Next issue, Hot 100 Singles Spotlight will continue to explore this trend.

SEMPITERNOUS JEWEL: The Hot 100 Airplay chart has a new No. 1 title, Atlantic's "You Were Meant For Me" by Jewel, sales 3-1 on Hot 100 Airplay, displacing "Don't Speak" by No Doubt, which was No. 1 for 16 weeks. Airplay at 244 monitored stations contributed to the song's 76 million audience impressions. "You Were Meant For Me" is ranked No. 1 in 39 monitored stations.

THE OTHER OSCAR WINNERS: All of the songs from soundtracks performed at the Oscars had already fallen off the Hot 100 Singles chart before the March 24 telecast, and all enjoyed a sales spike after the show. Madonna's performance of the "Evita" track "You Must Love Me" (Warner Bros.) on the show won over enough viewers to re-enter the track on Hot 100 Singles Sales at No. 67. "You Must Love Me," which won the Oscar for best original song, posts a 32% gain and sold more than 8,000 copies during the survey period after the awards show.

Celine Dion performed both "Because You Loved Me" (550 Music) and "Finally Found Someone" (Columbia). The latter was originally recorded by Barbara Streisand and Bryan Adams. There are no sales figures available for "Because You Loved Me" because the year-old single has been deleted at retail. "I Finally Found Someone" managed to post a 16% gain despite the fact that Dion sang the song and not Streisand and Adams.

Even the cheesy rendition of "That Thing You Do!" (Play-Tone/Epic Soundtrax/Epic) sparked a 51% gain for a total of 1,500 pieces sold.

'THE MACK,' MARK MORRISON, RETURNS TO U.S. WITH ATLANTIC BOW

(Continued from page 8)

Still, it wasn't until the album's title track gained popularity here that the Mack—as Morrison is commonly known—began to see rewards in his teenage stomping grounds.

"Return Of The Mack" is at No. 15 on the Hot R&B Singles chart and No. 16 on the Hot 100 Singles chart this issue.

Morrison became a Heatsheet Impact artist when "Return Of The Mack" entered The Billboard 200 at No. 97 for the week ending April 5. The album, which is at No. 108 this issue, has sold more than 34,000 units, according to SoundScan (see page 11) releases.

Morrison says he is thrilled that his music is making an impact on the same turf that bred such respected R&B and hip-hop artists as R. Kelly, Mary J. Blige, and Warren G.

"I wouldn't say [U.K. R&B artists] are trying to duplicate Americans," says Morrison. "We're very influenced by the American scene."

"Think 'Return Of The Mack' reflects the modern R&B atmosphere, it also speaks things up with such elements as the boasting on 'Crazy.'"

"Everything I grew up with became an ingredient on the album," says Morrison. "I worked in reggae, hip-hop, jazz, funk—all the music I used to relate to."

While noted producer Phil Chell lent a hand on the boards, Morrison takes credit for the overall feel of his album.

"I produced this album, and Phil helped me re-create the musical samples or sounds that I used when I was writing my songs," Morrison says.

Programmers have found much to like in the artist's first single.

So WTLZ's Sagnare, WJLB's R&B PD Karmel Crockett. "We have been dying for good, uptempo music for the last few years, and this song just fit into what the station is doing," says Crockett. "We're getting it in medium rotation, but it's headed to heavy."

Atlantic senior VP of product development (U.S.) Eddie Santiago says that the label got its first indication of how strong the single would be from impact singles and album sales.

Atlantic's sales force wasn't disappointed when it released a 12-inch of the song last fall. The vinyl was also served to dance clubs.

"We had a tremendous number of requests for this single from our accounts," he says. "Demand was so high at some stores [that they told us that they had begun taping the 12-inch onto blank cassettes and selling those.]"

Notably, the song debuted on the Hot R&B Singles chart at No. 83 for the week ending Jan. 8. Weeks before the cut was available commercially on cassette and CD single.

According to SoundScan, more than 185,000 copies of the single have been sold since December.

While the album is performing strongly overall, airplay and sales concentration is spotty.

"We're talking about major-market holes," says Atlantic senior VP of product development (U.S.) Vicky Germaise. "Looking at [Broadcast Data Systems], you can see that we're doing respectably, but it's certainly not over the top. We haven't cracked the surface of what this record can do."

One of the "major-market holes" Germaise speaks of is Chicago, where the song has yet to make inroads at such R&B stations as WJLM and WVAZ. At the end of March, WGCI-

FM put the track into light rotation. Still, George Daniels, owner of Chicago indie George's Music Room, says there is a groundwork of support for Morrison's album.

"We're having marginal sales, and there are people calling the store for it, but it's going to take the more radio effort," says Daniels. "Usually, when you have this kind of street feel for an album, that's what you need to push it along."

Meanwhile, Atlantic has attempted to bolster retail with price-and-positioning programs, as well as television advertising the week before release on BET and MTV.

Video play, however, has also been inconsistent. Germaise says the song performed well at the Box and BET, though the clip's reach seems to be behind it at both channels. The impact of MTV, which began playing the song April 1, has not yet registered.

Morrison's relatively low profile in the U.S. also remains a variable.

So far, his only U.S. appearance was a brief visit to New York, where he performed locally and did several phone interviews with major-market radio stations.

The artist, who is booked in the U.K. by Marshall Arts and managed by Toby Lawbird at New York-based 21 Century Artists, is still considering U.S. booking agents.

Atlantic plans to pair the artist with other R&B groups this summer, then have him return at the end of the year to headline his own tour if all continues to go well at radio and retail.

In the meantime, Morrison will begin a statewide promotional tour in May.

Patsy Ruess has a chance to glimpse Morrison in action in his recent Brit Awards performance; the show airs in the U.S. April 12 on ABC.

Germaise says the 24-year-old performer's smooth stage presence belies the cautious attitude about breaking into the U.S. market.

"Mark has a nervousness about coming here that is refreshing," says Germaise. "He has a lot of respect for what's going on here in hip-hop, and he wants to absorb and become part of that."

DVD SALES

(Continued from page 3)

With the purchase of the player, Virgin is offering consumers three free DVD titles of their choice.

Slickly says Virgin brought in a large quantity and hasn't had to reorder from Warner. "They have a 100% return policy on initial orders, so we want to cover ourselves," he says.

Studio City, Calif., specialist Dave's Video, The Laser Place, has sold about 100 players, and 700 discs, according to company president Dave Lukas. He says the store's initial order was 1,600 software units.

"We're talking about this to us since DVD is a complementary product to laser," says Lukas. "Anyone who's into laser will want this product."

Philadelphia-based West Coast Entertainment, which is renting players in stores within the test markets but declined to comment on first-week DVD sales figures.

Despite healthy sales, dealers say they will not bump their orders for the DVD titles coming down the pipeline from Columbia TriStar Home Video and PolyGram Video over the next month.

Most attribute DVD's fast start to extensive advertising from both the store level and hardware side.

"For other product launches, there weren't nearly the amount of advertising and publicity support coming from the hardware manufacturers," says Thrasher.

Indeed, both Panasonic and Toshiba have been running television ads for DVD, kicking off in March. The ads have run during high-profile shows as the Academy Awards and NBC's highly rated Thursday night lineup.

"We certainly didn't get that kind of support with MiniDisc or CD-4," says Thrasher.

The question still remains whether other majors will come aboard with software. Buena Vista Home Video, Universal Studios Home Video, and 20th Century Fox Home Entertainment have yet to announce DVD plans.

"So far there are no real announcements, and we're hoping other studios will jump on the bandwagon," says Slicksh, "but that's the No. 1 question right now."

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C A N A M

BIBBLING UNDER NOT 100 SINGLES

THIS WEEK LAST WEEK	TITLE (LABEL/PRODUCTION LABEL)	THIS WEEK LAST WEEK	TITLE (LABEL/PRODUCTION LABEL)
1 4	6 SWEET SWEET THING (N.Y. FLAVOR FILM/SONY DISCO (RIPPER))	14 15	2 THE WORLD IS MINCE (ICE CUBE/EPIC)
2 6	2 STAR PEOPLE (GENIE MICHAEL OBERMAN/DAWNSOUND)	15 19	2 A.D.I.D.A.S. (SONY MUSIC/ATLANTIC)
3 5	6 JUST THE WAY YOU LIKE IT (REXHAIR/ARCA)	16 17	2 T.O.M.I., TOP OF NEW YORK (CENTRAL INTERNATIONAL/SONY)
4 2	6 I CAN SEE (SPINART/FOX (SPINART/AMERICA'S BIGG))	17 11	7 TRUE OUT (JERICHO/SONAR)
5 1	1 SLOTT ROCKIN' BEATS (SONAR/SONAR)	18 11	7 GOING LATE U KNOW (SONAR/SONAR)
6 1	3 W.I. RENEGADES (SONAR/SONAR)	19 6	6 EMOTIONAL GEMS (TERRY CLARK/MICROGYM/SONAR)
7 7	0 DO THE DAMN THING (THE 2 LIVE GUNZ/SONAR)	20 1	1 THE SAINT (CENTRAL INTERNATIONAL/SONAR)
8 9	5 UNDERGROUND (SONAR/SONAR)	21 2	2 THE CIPHER, PART 2 (SONAR/SONAR)
9 12	1 I MISS YOU A LITTLE (SONAR/SONAR)	22 4	5 MAKE UP YOUR MIND (SONAR/SONAR)
10 11	11 HITS OF A LITTLE (SONAR/SONAR)	23 5	1 DADDY'S LITTLE GIRL (SONAR/SONAR)
11 5	5 FULL OF SHOCKS (SONAR/SONAR)	24 3	1 IN A DREAM (SONAR/SONAR)
12 17	2 DON'T WANT KISSING MY TIME (SONAR/SONAR)		
13 6	2 CAN I FEEL IT (THIRD PARTY/SONAR)		

Building Under the top 25 singles under No. 100 which have yet to chart

THE Billboard. 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY

SoundScan

APRIL 12, 1997

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	
1	176	7	*** NO. 1/GREATEST GAINER *** THE NOTORIOUS B.I.G. SAD BOY 701/PHENIX (10 96/15 96) 1 week at #1	LIFE AFTER DEATH	1	
2	6	7	*** PACESETTER *** CELINE DION A 580 MAD 8754/SPICE (10 96/15 96)	FALLING INTO YOU	1	
3	5	8	SPICE GIRLS YOUNG 41274 (10 96/15 96)	SPICE 3		
4	2	6	SOUNDTRACK A HANMER SUNSET/ATLANTIC 820N LAG (1 96/17 96)	SPACE JAM	2	
5	1	—	AEROSMITH COLUMBIA 47547 (10 96/15 96)	NINE LIVES	1	
6	7	59	JEWEL A ATLANTIC 8270046 (10 96/15 96)	PIECES OF YOU	4	
7	12	20	SOUNDTRACK EM LATIN 5033555 (10 96/16 96)	SELENA	7	
8	9	39	THE WALLFLOWERS A INTERSCOPE 90056 (10 96/16 96)	BRINGING DOWN THE HORSE	8	
9	4	3	LEANN RIMES A CUBA 7782 (10 96/15 96)	UNCHAINED MELODY/THE EARLY YEARS	1	
10	10	9	NO DOUBT A TRISTAR 90506/INTERSCOPE (10 96/16 96)	TRAGIC KINGDOM	1	
*** HOT SHOT DEBUT ***						
11	NEW	1	WARREN G A CUBA 7782/INTERSCOPE (10 96/16 96)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11	
12	8	2	U2 ISLAND 524334 A (10 96/17 96)	POP	1	
13	3	1	SCARFACE RAP A-1 107400 78186 42799/PHENIX (10 96/16 96)	THE UNTOUCHABLE	1	
14	11	10	ERIKYRA AD A-1 107400 78186 42799/PHENIX (10 96/16 96)	BAZUM	2	
15	13	12	BLACKSTREET A INTERSCOPE 90071 A (10 96/16 96)	ANOTHER LEVEL	3	
16	16	15	LEANN RIMES A CUBA 7782 (10 96/15 96)	BLUE	3	
17	15	13	TONI BRAXTON A LAFARGE 2020044 (10 96/16 96)	SECRETS	2	
18	14	11	LIVE RADIATION A 119974/PHENIX (10 96/16 96)	SECRET SAMADHI	1	
19	NEW	1	QUEENSRYCHE EM 54411 (10 96/16 96)	HEAR IN THE NOW FRONTIER	1	
20	19	18	VARIOUS ARTISTS A ARISTA 11943 (10 96/17 96)	ULTIMATE DAY PARTY 1997	17	
21	17	17	MAKAVEI A A 100 1003/INTERSCOPE (10 96/16 96)	THE DON KILLUMINATI: THE 7 DAY THEORY	1	
22	21	19	DEANA CARTER A CAPITOL 37714 (10 96/15 96)	DID I SHAVE MY LEGS FOR THIS?	10	
23	18	16	COLLECTIVE SOUL ARTISTS ROCKING 40 (10 96/16 96)	DISCIPLINED BREAKDOWN	16	
24	28	23	SOUNDTRACK A CAPITOL 37715 (10 96/15 96)	ROMEO + JULIET	2	
25	25	27	SHERYL CROW A A 54959 A (10 96/16 96)	SHERYL CROW	6	
26	26	31	SUBLIME A GOSWELL 4474 (10 96/16 96)	SUBLIME	25	
27	29	30	BUSH A TRISTAR 90506/INTERSCOPE (10 96/16 96)	RAZORBLADE SUITSUITE	1	
28	27	28	THE OFFSPRING COLUMBIA 47610 A (10 96/16 96)	ON THE HOMBRE	9	
29	23	6	SOUNDTRACK COLUMBIA 47547 (10 96/16 96)	LOVE JONES: THE MUSIC	23	
30	34	26	VARIOUS ARTISTS GRAMMY 53932-53935 (10 96/16 96)	1997 GRAMMY NOMINEES	14	
31	26	24	ALYXIA A BLACKROCK 9271 540 (10 96/15 96)	ONE IN A MILLION	18	
32	20	14	SOUNDTRACK WARRIOR 41832 41837 (10 96/17 96)	HOWARD STERN PRIVATE PARTS: THE ALBUM	1	
33	32	47	KEITH SWEAT A ELECTRA 41707/103 (10 96/16 96)	KEITH SWEAT	5	
34	49	41	SOUNDTRACK A WARRIOR 41832 41837 (10 96/17 96)	EVITA	2	
35	38	40	BECK A DGC 24837/SPICE (10 96/16 96)	ODELAY	16	
36	36	34	COUNTING CROWS A DGC 24979/SPICE (10 96/17 96)	RECOVERING THE SATELLITES	1	
37	22	6	TRU NO LIMIT 50560/PHENIX (10 96/16 96)	TRU 2 DAY GAME	8	
38	31	22	SOUNDTRACK NOTHING 50560/INTERSCOPE (10 96/16 96)	LOST HIGHWAY	7	
39	33	32	GINUWINE A 136 MUSIC 47656/PHENIX (10 96/16 96)	GINUWINE... THE BACHELOR	32	
40	30	29	DRU HILL A ISLAND 52436 (10 96/16 96)	DRU HILL	23	
41	40	46	DAVE MATTHEWS BAND A RCA 60934 (10 96/16 96)	CRASH	2	
42	42	37	ALANIS MORISSETTE A WARRIOR 41832 41837 (10 96/16 96)	JAGGED LITTLE PILL	1	
43	39	38	SOUNDTRACK A ARISTA 11943 (10 96/16 96)	THE PREACHER'S WIFE	3	
44	41	36	BABYFACE A EM 47792 A (10 96/16 96)	THE DAY	6	
45	51	—	TRACY LAWRENCE ATLANTIC 8265142 (10 96/16 96)	THE COAST IS CLEAR	45	
46	55	61	THE VERVE PICA 66405 (10 96/15 96)	VILLAINS	46	
47	43	43	POZY BROWN A VULGAR/DGC 416 53584/MERCURY (10 96/16 96)	ILU NA	14	
48	35	35	SOUNDTRACK THE 41504 A (10 96/16 96)	BOOTY CALL	24	
49	52	50	METALLICA A ELECTRA 41707/103 (10 96/16 96)	LOAD	1	
50	57	68	VARIOUS ARTISTS CLUB 7017 12428 TEL 12 (10 96/17 96)	CLUB MIX '97	50	
51	44	42	WESTSIDE CONNECTION A LENCY MAD 80646/PHENIX (10 96/16 96)	BOW DOWN	2	
52	53	56	KEC A CAVIRCO 53287/MERCURY (10 96/16 96)	FASHION NUGGET	36	
53	53	53	KENNY G A ARISTA 11943 (10 96/16 96)	THE MOMENT	2	
54	57	63	15	SOUNDTRACK EM 57103/PHENIX (10 96/16 96)	JERRY MAGUIRE	54
55	61	54	15	THE CARDIGANS A SONY/ATLANTIC 8270046 (10 96/16 96)	FIRST BAND ON THE MOON	35
56	NEW	1	1	JON SECADA SONY 80871 (10 96/16 96)	SECADA	56
57	37	44	47	MAXWELL A COLUMBIA 66434 (10 96/15 96)	MAXWELL'S URBAN HANG SUITE	37
58	NEW	1	1	KENNY LOGGINS YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS (10 96/15 96)	KENNY LOGGINS	58
59	50	58	20	LM KIM A HENRIKSEN BEAT 827394 (10 96/16 96)	HARD CORE	11
60	50	55	4	JOHN TESH EM 5471 112 (10 96/16 96)	AVAILON	55
61	54	47	8	SILVERCHAIR EM 47905 (10 96/16 96)	FREAK SHOW	12
62	NEW	1	1	ALISON KRAUSS & UNION STATION PLUNKED 855 53853 (10 96/17 96)	SO LONG SO WRONG	62
63	48	57	17	BILL WHELAN A CELTIC HEARTBEAT 808345 (10 96/17 96)	RIVERDANCE	48
64	64	45	3	THE MIGHTY MIGHTY BOSSTONES EM 53447/MERCURY (10 96/16 96)	LET'S FACE IT	45
65	69	63	32	VARIOUS ARTISTS A TONMY 807 1182 (10 96/16 96)	JOCK JAMS VOL 2	10
66	NEW	1	1	MATTHEW SWEEZ 200 311 3070/CLASH (10 96/16 96)	BLUE SKY ON MARS	66
67	58	65	9	JIM BRICKMAN WHOLEMAN MILL 11211 (10 96/16 96)	PICTURE THIS	30
68	70	64	56	311 A CAPRICORN WHOLEMAN MILL 11211 (10 96/16 96)	311 2	
69	65	80	8	PAULA COLE MAD HANDED HANDED (10 96/15 96)	THIS FIRE	65
70	67	74	7	BILL ENDWALL WARRIOR 41832 41837 (10 96/16 96)	HERE'S YOUR SIGN	67
71	45	39	7	VARIOUS ARTISTS EM 57103/PHENIX (10 96/16 96)	FUNKMASTER FLEX THE MIX TAP VOLUME II: 60 MINUTES OF FUNK	19
72	62	66	7	VERUCA SALL MAD FRESH/SPICE 3000/SPICE (10 96/16 96)	EIGHT ARMS TO HOLD YOU	55
73	58	62	4	VAN MARRISON POLYORB 58711/CLASH (10 96/16 96)	THE HEALING GAME	32
74	77	71	22	ALAN JACKSON A ARISTA 11943 (10 96/16 96)	EVERYTHING I LOVE	12
75	46	33	4	VARIOUS ARTISTS EM 57103/PHENIX (10 96/16 96)	MUSGS PRESENTS... THE SOUL ASSASSINS CHAPTER 1	20
76	78	74	29	FROM APPLE A CASH 54474/SPICE 3000/SPICE (10 96/16 96)	TIDAL	62
77	74	78	59	2PAC A DEATH INTERSCOPE 902454/BLAND (10 96/16 96)	ALL EYES ON ME	1
78	80	81	25	TRACE ADAMS A CAPITOL 37722 (10 96/15 96)	DREAMIN' OUT LOUD	78
79	72	72	20	SHOOP DOGG DOGS A DEATH HORN 90037/MERCURY (10 96/16 96)	THA DOGGFATHER	1
80	81	73	20	THE SMASHING PUMPKINS A MELLON COLLIE AND THE INFINITE SADNESS 1		
*** HEATSEATER IMPACT ***						
81	105	114	8	SQUIRREL NUT ZIPPER MARSHALL 01377 10 96/15 96	HOT	81
82	76	91	31	112 SAD BOY 700/ATLANTIC (10 96/15 96)	112	37
83	92	90	88	VARIOUS ARTISTS A TONMY 807 1137 (10 96/15 96)	JOCK JAMS VOL 1	30
84	87	83	21	KEVIN SHARP A 14341/CLASH 613000 (10 96/15 96)	MEASURE OF A MAN	40
85	89	103	20	KENNY CHESNEY SONY 80871 (10 96/15 96)	ME AND YOU	85
86	56	49	3	LEVERT ATLANTIC 8265142 (10 96/16 96)	THE WHOLE SCENARIO	12
87	83	77	37	SOUNDTRACK REPERE 40666/ARISTA (10 96/17 96)	PHENOMENON	87
88	84	92	11	DUNCAN SHEIK ATLANTIC 8265142 (10 96/15 96)	DUNCAN SHEIK	84
89	NEW	1	1	ROLLINS BAND DEANWORTH 50077/SPICE (10 96/16 96)	COME IN AND BURN	89
90	139	155	21	SOUNDTRACK PLAY 1000 ATLANTIC 47656/PHENIX (10 96/17 96)	THAT THING YOU DO	21
91	75	69	72	TRACY CHAPMAN A ELECTRA 41832/103 (10 96/16 96)	NEW BEGINNING	4
92	88	87	21	LUCASIO JACKSON GRAND 0014 3834/CAPITOL (10 96/16 96)	FEVER IN FEVER OUT	72
93	68	59	9	VARIOUS ARTISTS EM 57103/PHENIX (10 96/16 96)	MASTER P PRESENTS... WEST COAST BAD BOYZ II	8
94	118	109	27	ELTON JOHN A MCA 11416 (10 96/16 96)	LOVE SONGS	24
95	82	73	25	MARLIN MANSON A NOTORIOUS 80871 (10 96/16 96)	ANTICHRIST SUPERSTAR	3
96	101	104	24	KORN A IMMORTAL 47546/PHENIX (10 96/16 96)	THE LIFE IS PEACHY	3
97	79	76	19	TONY TONTO EM MERCURY 534291 (10 96/16 96)	HOUSE OF MUSIC	32
98	104	88	13	SOUNDTRACK PHILIPS 44071 (10 96/16 96)	SHINE	59
99	95	85	10	BROOKS & DUNN A ARISTA 11810 (10 96/15 96)	BORDERLINE	5
100	109	125	11	JAMIROQUAI WORN 67035/PHENIX (10 96/16 96)	TRAVELING WITHOUT MOVING	9
101	86	51	3	SOUNDTRACK RCA VICTOR 84748 221 1904 (10 96/16 96)	STAR WARS: RETURN OF THE JEDI	51
102	47	—	2	HELMET INTERSCOPE 90071 (10 96/16 96)	AFTERSTATE	47
103	NEW	1	1	REAL MCCOY ARISTA 11943 (10 96/16 96)	ONE MORE TIME	103
104	115	—	2	VARIOUS ARTISTS THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD		104
105	103	93	27	CLINT BLACK A RCA 10871 (10 96/16 96)	THE GREATEST HITS	12
106	107	110	15	TRACY BYRD MCA 11416 (10 96/15 96)	BIG LOVE	106
107	85	15	15	NEW EDITION A RCA 11400P (10 96/16 96)	HOME AGAIN	1
108	97	120	3	MARK MORRISON ATLANTIC 8265142 (10 96/15 96)	RETURN OF THE MACK	97

Albums with the greatest gains this week. * Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ** RIAA certification for shipment of 1 million units, with multiplicative times indicated by a number following the symbol. For current and complete details on the RIAA certification process, visit the RIAA website. * denotes past or present Heatseeker status. © 1997, Billboard® Publications, and SoundScan.

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AT IRISH CONGRESS, U.S. FAULTED ON ROYALTIES ISSUE

(Continued from page 6)

the Congress a bill sponsored by Sen. [Jesse] Helms—who, as we know, is a conservative—cast whether his bills comply with international trade law—to actually expand the Aiken Exemption.”

Collins then asked Kushan for a breakdown “on any plans to update and improve compatibility of U.S. copyright law within the Berne standard.”

Kushan, pleading lack of copyright expertise, replied that he would be unable to give anything more than the standard U.S. response. “Of course we are complying with the TRIPS agreement in every respect,” and that, regarding the pending legislation, “obviously the administration does not work in lock step with the Congress.”

It fell to Marvin Berenson, senior VP and general counsel at BMI, performing rights organization, U.S., to respond to Collins’ concerns.

HBO TO LAUNCH ROCK SERIES

(Continued from page 6)

Seaboard, Duncan Sheik, Jill Sobel, Scott Coughling, Matthew Swale, Louis, and others.

Most episodes of “Reverb” will run 45-55 minutes and will feature performances by three acts interspersed with backstage interviews and other documentary-like content.

However, the commercial-free nature of HBO allows the program to be somewhat flexible with its format, according to producer Chris Spencer. For example, the third episode will be devoted entirely to Wilco.

Unlike shows on traditional broadcast and cable stations, “Reverb” will also contain performance footage featuring their explicit or controversial lyrics.

“We’re not actively seeking out that kind of material, but we won’t alter the work of the artists,” says Spencer. “The fact that we don’t have to worry about satisfying advertisers is helpful.”

HBO has ordered 13 episodes of the

“Reverity,” he said. “I think that the situation in the U.S. with respect to the copyright issue is much more far as the performing rights organizations are concerned.”

“We spent countless hours last year basically not allowing this legislation to pass, but companies like BMI have recently put forth—a mirror image of the Helms bill, which is now with the House Judiciary Committee.” But he is adding that he would like a coalition not only concerning music performed and broadcast in restaurants and bars, but it also affects broadcasting of religious-type programming and performances in bars. Really, they have an incredible coalition fighting to gain further inroads in the role of copyright.

At this particular juncture, the performing rights organizations BMI, ASCAP, and SESAC intend to

fight this with everything they have, but it is an uphill fight. We have in the U.S. the Copyright Clearance Center [global copyright group] CISCAS to assist us in our quest. We may be calling on them again. With respect to violation of Berne, I don’t think it’s my place to comment on that.”

Eamon Shackleton, a director of conference organizer the Copyright Assn. of Ireland, said, “The impression is that the Americans are taking the minimalist approach to international agreements.”

Shackleton contrasted this with the attitude of the European Union, as exemplified at the conference by the European Commission copyright official Jörg Reinbothe. Shackleton said that Reinbothe was “definitely a man with a mission, who has continued with the policy of all the Commission in seeking to maintain the tradition-

Nielsen, which means we won’t get ratings. Hopefully, awareness will spread by word-of-mouth among the music fans.”

It was undetermined at press time whether HBO will air the series beyond its initial 13-week run.

Though “Reverb” is co-produced by Warner Music Group, it will feature acts from several other music companies.

“We are very aware that some may see this as a show for Warner acts, but at least 60% of the bands are from other music labels,” says Spencer. “This is a credible show, not a sales pitch.”

The launch of the show will be accompanied by a site on the World Wide Web, which will be located within HBO’s Internet site (<http://www.hbo.com>). Audio and video performance outtakes from the show will be featured on the Web site, as well as the text of some artist interviews.

PUBLISHERS ANXIOUS ABOUT CHANGES IN MEXICO’S COPYRIGHT LAW

(Continued from page 1)

sound recordings “are permitted to be considered [artistic] works, which are protected from copyright infringement.”

Berman and Mexican officials have assured him that sound recordings are protected, but he adds, “The language of the law is ambiguous enough for us to feel that Mexico could be a less anti-piracy campaign in Mexico if the penal code does not include sound recordings as a protected work.”

Berman estimates that two legal cases are sold for every legal one in Mexico, a country historically plagued with chronic piracy. He adds that “officials at the highest levels” of the Mexican government are currently discussing the language of the law. He declined to identify the officials from either country who could be reached for comment.

Berman and his colleagues are deeply concerned with the Federal Copyright Law. The executives lament provisions in the law that they expect will hamper the publishing business.

Says Ralph Peer II, president/CEO of music publisher peer-

music, “The gestation of this new law, even by Mexican standards, was highly abnormal. It was debated for a very short period of time, and it seemed to emerge from the hedge.”

Peer criticizes the hard-to-decipher document for contractual restrictions with Mexican composers that be protected in Mexico to be a less desirable place to invest in music.”

“There are sharp reductions in the number of years in which works can be assigned contractually, and there is the inability to have exclusive-term agreements as we have in the U.S.” Peer says that under the new law, there will be a 15-year limit for a publisher to collect a commission.

One beneficial provision of the law from the publishers’ standpoint is that it allows the creation of collection societies. Mexican publishers currently are mired in a lengthy lawsuit filed by Mexico’s authors’ rights society, Sociedad de Autores y Compositores de Música (SACM), over the lack of SACM to file a collection entity for mechanical rights. SACM has withheld payment of performance rights monies to publishers pending the outcome of the litigation. SACM’s lawsuit was filed with Worldwide VP of international, says the new law “provides for compe-

dition for whatever performance rights can be collected, and it also does not say that SACM has the sole right to collect mechanical royalties.”

But Penelope Matthews, ASCAP director of international for the Americas, expects that SACM or “a kin to SACM” will remain as an important performing rights collecting society. She describes the new law as a “good first step” toward more effective collection and distribution of performance rights fees.

Matthews notes that she expects the elimination of discriminatory administrative fees for non-Mexican writers. Further, she anticipates that distribution of performance monies to SACM will mirror its performance activities.

In the past, says Matthews, performance monies collected by SACM were distributed via a pyramid system on record labels.

For his part, Berman also points out a positive provision of the new law. “It takes a giant step forward into the digital age,” states Berman. He reconfirms the distribution rights of transmission, which means that whatever technological development that might occur with regard to the transmission of sound recording, the owner of the sound recording has the exclusive right of distribution.”

ally high level of copyright protection for European creativity.

“He was very anxious to impress on the chief justice the importance of the role of judges in the protection and development of intellectual property laws.”

Ireland’s chief justice, Liam Hamilton, moderated the afternoon session of the conference.

Shackleton added that this is a cru-

cial time for copyright legislation in Ireland. “It hasn’t been touched, in fact, since 1945. That’s how out of date we are.”

Shackleton said the government’s Intellectual Property Unit, set up in 1995, “is still very much a small unit. You’re dealing with a hugely complicated, sophisticated area with very few resources and little in the way of public interest.”

BETWEEN THE BULLETS

by Geoff Mayfield

B.I.G. AND BIGGER: As was widely expected, the new album from the recently slain Notorious B.I.G. appears in its first official week. Since last issue’s 6,000 units were street-date violations, it is appropriate to compare this sum with other first-week numbers moved during the SoundScan era, and from this perspective, the album’s volume is, well, big. It stands as the second-largest first-week for a rap title since The Billboard 200 adopted SoundScan data in 1991, eclipsed only by Snoop Doggy Dogg’s 1993 debut, which jumped in with 803,000 units. This is also the largest opener since the Beastie’s “Antology 1” followed an ABC miniseries to a \$55,500 splash in the Dec. 9, 1995, Billboard.

Knowing the morbid curiosity engendered by the East Coast and West Coast fracas, and the specific rivalry between the Bad Boy and Death Row labels, we’ll state the painfully obvious and note that B.I.G.’s set is 3% larger than the first-week sum rung by 2Pac’s posthumous Makaveli album (664,000 units) in November and 20% greater than the impressive 565,500 units that “All Eyez On Me” rang up last winter when 2Pac was still alive.

Remember, though, that timing is everything. A mere two weeks separated B.I.G.’s passing from his new title’s street date, while more than two months stood between 2Pac’s death and the Makaveli bow. During that interim, bundles of previously released 18 other albums were sold, especially during the two weeks that followed his demise.

FOOTNOTE: When news of the Notorious B.I.G.’s death swirled through the recent National Assn. of Recording Merchandisers confab, the buyer from one of the chain said, “We’ve got to be the consumers to know that this is the music business, but gang banging that.” Still, having been on this watch for not only the deaths of the two aforementioned rap stars, but also that of slain Tejano queen Selena—whose albums have seen a resurgence since the movie of her life hit screens (see Latin Nuts, page 37)—and the suicide of Nirvana front man Kurt Cobain, let me state that if I never again have to write about how a gun affects album sales, it won’t be too soon.

OSCAR’S WATCH: With his huge audience, the annual Oscars telecast has more impact than any awards show that is not devoted solely to music and even packs more of a wallop than we usually see from the World Music Awards and the Soul Train Music Awards. Thus, Celine Dion, who got two Oscar shots, earns the Pacesetter with an 89% gain (6-196,000 units). The show also picks up Madonna’s “Evita” (44-4, a 45% gain). “Michael Flatley’s Lord Of The Dance” (which shows a 17% gain despite 116-120 rank displacement); David Helfgott’s Rachmaninov set (a No. 196 re-entry with a 27% increase); and the soundtracks to “Shine” (04-96, a 14% gain), “One Fine Day” (198-143, a 44% gain), “The Mirror Has Two Faces” (171-147, a 36% gain), and “Beverly Hills Cop III” (a No. 128 re-entry and a 96% gain). The debut of the hits set by “One Fine Day” purveyor Kenny Rogers may also benefit (No. 88, 22,600 units). We wonder, though, whether the 72% bounce by “That Thing You Do!” (139-90) stems from the Oscars’ production number or whether this is continued momentum that the soundtrack has shown since the movie’s video release.

UP AND AWAY: With the shopping power of Easter weekend, and, by no coincidence, a really fat March 25 release schedule, album sales are up over 50% previous week. Business is also up over the week of the 1996 week, what was (a) not Easter week, and (b) had Stone Temple Pilots’ No. 4 debut with 162,500 units serving as the week’s biggest new album, much less a Pied Piper than B.I.G.’s posthumous set.

These business facts fall squarely in the territory of “Duh,” so the numbers in the week’s Market Watch speak for themselves (see page 38). Thus, it won’t surprise you to learn that we had to adjust bullet criteria upward on many of our album charts.

What amuses me, though, is the way labels loaded up that March 25 slate, comparing the lean March 18 schedule that informed last issue’s chart, or the equally slim April 6 menu that will be reflected in next issue’s Billboard charts. Does Easter draw traffic? The obvious answer is yes, but what I need to know is how many Easter baskets were adorned with the latest from GWAR, Entombed, or Savage Aura Hobel, all of which fell to Denz. Yes, it was. Also, nothing short of the big chart art critics’ faves Spearhead and Bettie Serveert.

EUROPE EMBRACES GARFUNKEL BOY BOW

(Continued from page 9)

cial, bring a little bit of Profile to Art's career—because his sonny deal was winding down—and hopefully glean a reward for ourselves for our new start-up label Art Garfunkel was very clearly a household name around the world, and we took the tact of introducing this record overseas.

Art has been enormously hard-working and supportive of this project, and with the help and cooperation of Alan Bellman at IMS

GAYLORD

(Continued from page 6)

retail its programming to include lifestyle-oriented shows in addition to music videos; and Word Entertainment, which will continue under the leadership of president Roland

"Blanton and Harrell have been in business for almost 17 years and have taken their clients to worldwide prominence through creative marketing, meticulous planning, and plain hard work," Gaylord president/CEO E.W. Wendell said in a prepared statement. "We believe they can take the components of our new Family Values Entertainment division, find new ventures, establish new partnerships, and eventually create one of the most valuable assets in the entertainment business in Nashville."

Blanton/Harrell was founded in 1980, when Dan Harrell began managing his sister-in-law, Amy Grant. She and he have both signed on as clients within that first year.

Blanton/Harrell also founded Reunion Records, built it into a successful Christian label, and sold it to BMG (see page 10). Harrell is now president of BMG in Europe (see page 10). Blanton and Harrell recently bought back BMG's percentage of the management company.

FRENCH REVIVE VALUE-ADDED TAX CONTROVERSY

(Continued from page 6)

campaign that he was in favor of a lowering of VAT on music. He revisited the theme in a TV interview at the end of March in which he advocated a lower VAT rate of 5.5% instead of the current 20.6% on multimedia services and products such as CD-ROM.

"We are delighted to hear about a possible VAT rate cut on CD-ROMs, because music is one of the elements in the multimedia mix," says Patrick Zelnik, president of French labels both SNEP. "This low rate must also benefit audio CDs."

RIGHTHOUSE BABE AN INDIE SUCCESS STORY

(Continued from page 78)

The domain, initially skewed to women, has expanded to include men as her sound has gone harder and her profile higher, but while curiosity may be piqued by magazine profiles or radio play, it is the live show that seems to cement DiFranco fans for life.

"Clay Zelnik is the first live album, aims to bring that experience to more people." "It was the most obvious idea in the world, which is why I probably didn't think of it until now," Zelnik says. "I mean, I'm a live artist. Duh."

The two-disc set, packed with a 36-page color booklet, features tracks recorded at some 20 live shows, mostly during her spring/fall '96 tour

[Intersound Media Services] in London, we were able to secure some licenses in the U.K. and throughout Europe."

Prominent among these was Virgin Records, which released "The Very Best Of" Dec. 2 in the U.K. Later that month, helped by Garfunkel's promotional video and a TV appearance on BBC's top-rated "National Lottery Live" show, the album reached the top 40 and was certified silver for 60,000 sales. The British success represented the artist's best performance in any market (indeed his first chart showing at all) since "The Art Garfunkel Album" in 1984.

Like all the albums in Italy, while blanco y negro has the album

SHAND, BMG TEAM UP TO FORM EAGLE ROCK

(Continued from page 6)

material for compilation albums was from the major's archives. Further, says Shand, Eagle Rock is planning seven to 10 new signings this year, followed by 10 to 12 next year.

Asked about the signings, he points to the fact that Castle picked up KEO Speedway, the Strangers, and Cheap Trick at a later stage in their respective careers and adds, "We'll sign bands that still have a strong following, can tour and sell out shows, but who aren't fallen off the 'new' radar." The first of them, he states, will be announced later this month.

Shand argues that Castle will be able to bring a higher level of acts because of the television arm, to be overseen by Kempin, and the synergies this will produce in conjunction with the record operation.

Asked if the company wants to be involved in television, "Five to eight major music events a year" and in exploiting the subsequent video rights. BMG will distribute Eagle Rock

for Spain, edel for Germany and most of Scandinavia, Arade for France, and Zomba for the Netherlands. Those territories that have not released "The Very Best Of" will do so to coincide with Garfunkel's tour.

Teresa Hartle, senior product manager for Virgin U.K., says the label was "not really surprised" at the album's success. "We released it in the lead-up to Christmas, which we felt was the perfect time for an older-style artist, and backed it with a lot of promotional effort and a TV campaign lasting two or three weeks," Hartle says. "We did quite a lot of co-op with retailers."

Francis Currie, PD at London-based AC outlet Melody FM, says that the station did not embrace "The

SHAND, BMG TEAM UP TO FORM EAGLE ROCK

(Continued from page 6)

product in the U.K., while Shand says it is now putting together a network relationship with the U.S. label in the rest of the world. U.S. product will go through "a joint venture we're going to put into place."

Eagle Rock has set up a continental European office in Hamburg, and Shand says, will take premises in New York to coordinate U.S. activities.

'VH1 HONORS' SEEKS TO SAVE THE MUSIC IN SCHOOLS

(Continued from page 6)

"VH1 Honors" viewers to donate their used musical instruments to local school systems and will facilitate a program to collect donations to buy new instruments for schools.

"VH1 Honors" will draw attention to the cause throughout the event, which will feature a blend of current hit material and classic songs performed by participating acts, according to Sykes. "This is always a night for incredible

Very Best Of" only because "we tend not to play live albums, because of the ambience of the live crowd. But Art is an artist with whom we have a natural affinity, right back to albums like 'Angel Clare' and even tracks that weren't released as singles."

Angie Howe, a partner at Track Records in York, a retail outlet and the album's success. "We released the album 'sold well before Christmas' in the store, helped considerably by Garfunkel's 'Lottery' appearance. Sykes notes that the audience for the record is 18- to 35-year-olds.

"We're quite pleased with the way the record's been treated by our licensees," says Leon, "and on the heels of this success, we've been able to secure additional licenses in Southeast Asia" [via the newly formed TigerStar label, whose president is former Chrysalis Records co-founder Terry Ellis]. Hybrid is close to confirming deals in Australia, New Zealand, and Japan, while EMI will release the album in Canada simultaneously with the U.S. launch.

Leon says Hybrid's U.S. marketing plans for the album include "an aggressive, personal-appearance TV campaign backed up with some conventional spots for building the radio." A single, "Grateful," will follow four to six weeks after the album

once-in-a-lifetime collaborations," says Sykes. "Expect to see some extraordinary first-time partnerships between the artists."

Among the collaborations on tap are the teaming of Crow, Levon Helm, and Emmylou Harris for a duet on the 1968 hit "The Weight." Dion and child prodigy Tricia Lee on "To Love You More," and Winwood and Chaka Khan on "I Wanna Take My High Life." The show will conclude with an all-star performance of a still-to-be-determined classic song, according to Sykes.

Save the Music joins another recently launched music-education charity, the Mr. Holland's Opus Foundation, which was founded by composer Michael Kamen (Billboard, Jan. 11).

BUILDING ARTISTS

"We designed Save the Music to put instruments back in the hands of public schoolchildren across the country," says Sykes. At a time when school budgets are being cut back dramatically, this is important. We feel that this is an opportunity to launch a program that helps rebuild music programs in inner-city areas. Public schools are being cut back, and the music education helps artistic ability and overall brain power among our children."

Though "VH1 Honors" has benefited a different organization in each of its previous events, Sykes says that Save the Music will now be the permanent charity of the annual show.

"There have been a lot of great causes to support, but rather than write a check here and there, we believe that this is a natural fit for us," Sykes says. "It makes sense to embrace a cause that really is germane to what we do every day."

The goal of Save the Music is to collect 1 million instruments for schools over the next five years, according to Sykes. "VH1 Honors" is expected to raise about \$250,000 for the purchase of new instruments. A large percentage of the proceeds from the show go to the Los Angeles Unified School

and will be aimed at on adult and pop formats. This track is also being promoted in the U.K., although no commercial release date has been set yet.

As for Garfunkel's expectations, he says, "I've been around long enough to know that success is very arbitrary: It just happens to land on you or not. The same thing happens to you on the shoulder only when you least expect it, so I never think about that. What's important for me now is delivering the best live show that I can and continuing to build my audience."

Nonetheless, Garfunkel, the father of a 6-year-old, has also been in the studio recently. His "Songs From A Parent To A Child" is due in May from Sony Wonder.

Hybrid, which has a staff of eight, will release no more than six projects per year, according to Leon. "We're going to be focused on new artists and more event-driven records," he says. Among other records in the works are two compilations based on this year's Further Festival and a companion album to an IMAX film about the Amazon, with music by ex-Grateful Dead drummer Mickey Hart.

Assistance in preparing this story was provided by Terri Horak in New York.

District. The school has already been implemented in charity systems in New York, where the music program, in conjunction with Time Warner Cable, has collected numerous instruments, including three grand pianos and a trombone.

The program will expand to more school systems, including Los Angeles, Detroit, and Boston, in the coming months.

VH1 has prepared an information kit on Save the Music that it will send to cable operators and school systems. Participating cable-system operators are expected to air localized spots promoting the charity.

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DISC MAKERS

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Author Jim Pettigrew is a former publicist for Capricorn Records and director of public relations for the Atlanta Symphony.

"The Billboard Guide to Music Publicity" is available now for \$18.95.

'The Real Deal: How To Get Signed To A Record Label From A To Z'

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roles of an agent, attorney, A&R person, producer and manager. It covers everything from copyright and publishing to the importance of live performance to ways to build a following. The musician will learn how to use networking to reach the right people at record labels, and the pros and cons of releasing an independent CD. The book also contains advice from top creative and business professionals.

"The Real Deal," will be available in May 1997 for \$18.95.

PERSONNEL DIRECTIONS

Gindee Weiss has been promoted to associate advertising production manager of The Top 40, R&B, and Rock Monitors. Weiss, who is also the advertising production coordinator for Billboard, will continue to work for all four publications.

Weiss joined Billboard's production department in October 1991 as a temp. She continued to grow with the company

as a part-time production assistant and then a permanent production assistant in 1993. In 1995, she was promoted to advertising production coordinator for Billboard.

Weiss received her bachelor's degree in Theater Arts at the New College of Hofstra University. In her spare time, Weiss can be found performing in comedy clubs around New York.



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Hey Paula: You Waited So Long

WHEN I HEAR the title, I want to add, "long time passing," but that shouldn't interfere with congratulating Paula Cole on the exceedingly high debut for her Imagin' single, "Where Have All The Cowboys Gone?" It's her first Hot 100 entry, and it bows at No. 17, good enough to be the Hot Shot Debut by a country mile.

It's been a long road for Cole, whose first album was lost in the shuffle when Imagin' lost its distribution deal with BMG. Although the album was rereleased through Warner Bros., it never charted on The Billboard 200. Her second album, "This Fire," peaked last issue at No. 65 and is likely to rebound, thanks to her new hit single.

Cole is not the first Paula to swell on the Hot 100. Exactly 34 years ago this week, Paul & Paula moved 10-2 with their second single, "Young Lovers," just as their former No. 1 hit, "Hey Paula," slipped off the chart. And Paula Abdul is the most successful Paula of all, with six consecutive No. 1 singles between 1989-1991.

NOT A SECRET: This is a week *Savage Garden* will remember. The Australian duo collects its first top 10 single in the U.S. as "I Want You" (Columbia) moves 13-10. The same title, which was the best-selling single in Australia last year, debuts at No. 1 on the Canadian singles chart. A new release, "Truly, Madly, Deeply," moves to No. 1 on the Australian singles chart, while the duo's self-titled album enters the Australian album chart at No. 1.

Another Australian act is making an impact on the Modern Rock Tracks chart. INXS carries *Airpower* status and moves 19-17 with "Elegantly Wasted," the title track from its label debut on Mercury.

B.I.G.G.E.S.T.: As expected, "Life After Death" takes the biggest leap to No. 1 in the history of the Billboard album chart. The posthumous release from the Notori-

ous B.I.G., on the Bad Boy label, debuted at No. 176 last issue because of street-date violations, preventing it from entering at the top, but allowing it to break the record set by Pearl Jam's "Vitalogy," which jumped 173-11 in December 1994. That album debuted at No. 55 due to a release on vinyl. It then fell to No. 173 and rose to No. 1 as the CD was issued.

The success of "Life After Death" means that the Bad Boy label has a lock on the No. 1 positions on the Hot 100 and The Billboard 200. Over on the singles chart, "Can't Nobody Hold Me Down" by Puff Daddy (Featuring Busta) is on top for a fourth week. Ironically, Sean "Puffy" Combs wanted to be an artist before he founded Bad Boy, but realized he couldn't sing. That led him to an internship at Uptown Records, where he eventually became VP of A&R. When he was dismissed from Uptown, he took Bad Boy to Arista and has built a powerful roster of hitmakers, including Faith Evans, Total, 112, and the late B.I.G. Combs has turned out to be not just the label's founder, but its most successful artist on the Hot 100.

ON BLOND: With just three weeks to go until the 1997 Eurovision Song Contest, one of the 25 songs entered in competition has already achieved top five status in its native country. The most successful '97 Eurovision entry to date is "Bara Hon Alskar Mig" by Blond, a male trio on the BMG-distributed Rival label. The song translates "Baby I Would Die For You," and once you see the group, you'll know where the name comes from. All three members have hair that is . . . well, blond, of course.

CAPITOL IDEA: Aynya Tucker celebrates the beginning of her third decade on the Billboard album chart with the debut of "Complicated." Her first album appeared on the chart the week of March 30, 1974.



by Fred Bronson



MARKETWATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
1996	1997		1996	1997	
TOTAL	161,126,000	177,914,000 (UP 10.4%)	CD	96,887,000	112,145,000 (UP 15.8%)
ALBUMS	136,016,000	147,687,000 (UP 8.6%)	CASSETTE	38,685,000	35,222,000 (DN 9%)
SINGLES	25,110,000	30,227,000 (UP 20.4%)	OTHER	444,000	320,000 (DN 27.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
15,813,000	12,770,000	2,843,000
LAST WEEK	LAST WEEK	LAST WEEK
13,601,000	10,891,000	2,710,000
CHANGE	CHANGE	CHANGE
UP 14.8%	UP 17.3%	UP 4.9%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
12,769,000	10,486,000	2,283,000
CHANGE	CHANGE	CHANGE
UP 22.3%	UP 21.8%	UP 24.5%

DISTRIBUTORS' MARKET SHARE (3/3/97-3/30/97)						
WEA	INDIES	PGD	UNIVERSAL	SONY	EMD	BMG
TOTAL ALBUMS	19.1%	18.1%	14.1%	12.8%	12.6%	10.8%
CURRENT ALBUMS	17.4%	16.3%	13.5%	10.8%	11.9%	13.9%
TOTAL SINGLES	19.9%	6.6%	20%	7%	11.8%	8.4%

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COLOUR YOUR WORLD APRIL 22.

THE heart 1967-1997 of CHICAGO

30TH ANNIVERSARY

Classic Digitally Remastered Chicago, including two new songs:
"Here In My Heart" written by James Newton Howard and Glen Ballard, produced by James Newton Howard,
and "The Only One" produced by Lenny Kravitz.

You're The Inspiration

If You Leave Me Now

Make Me Smile

Make Me Smile

Here In My Heart

Saturday In The Park

Catch Their Forthcoming 30th Anniversary Tour This Summer!

Wishin' You Were Here

The Only One

Colour My World

Colour My World

Here In My Heart

Here In My Heart

Catch Their Forthcoming 30th Anniversary Tour This Summer!

Just You 'N' Me

Does Anybody Really Know What Time It Is?

Does Anybody Really Know What Time It Is?

Does Anybody Really Know What Time It Is?

Does Anybody Really Know What Time It Is?

Does Anybody Really Know What Time It Is?

Does Anybody Really Know What Time It Is?